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Shakespeare

THE LATE REPORTS MALONE.

VOL. XVII.

1801.

THE

PLAYS AND POEMS

OF

WILLIAM SHAKSPEARE,

WITH THE

CORRECTIONS AND ILLUSTRATIONS

OF

VARIOUS COMMENTATORS:

COMPREHENDING

A Life of the Poet,

AND

AN ENLARGED HISTORY OF THE STAGE,

BY

THE LATE EDMOND MALONE.

WITH A NEW GLOSSARIAL INDEX.

ΤΗΣ ΦΥΣΕΩΣ ΓΡΑΜΜΑΤΕΥΣ ΗΝ, ΤΟΝ ΚΑΛΑΜΟΝ
ΑΠΟΒΡΕΧΩΝ ΕΙΣ ΝΟΥΝ. *Vet. Auct. apud Suidam.*

VOL. XVII.

LONDON:

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HENRY IV. PART II.

HENRY V.

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KING HENRY IV.

PART II.

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PART II.

PRELIMINARY REMARKS.

THE transactions comprized in this history take up about nine years. The action commences with the account of Hotspur's being defeated and killed [1403]; and closes with the death of King Henry IV. and the coronation of King Henry V. [1412-13.]

THEOBALD.

This play was entered at Stationers' Hall, August 23, 1600.

STEEVENS.

The Second Part of King Henry IV. I suppose to have been written in 1598. See An Attempt to ascertain the Order of Shakspeare's Plays, vol. ii. MALONE.

Mr. Upton thinks these two plays improperly called The First and Second Parts of Henry the Fourth. The first play ends, he says, with the peaceful settlement of Henry in the kingdom by the defeat of the rebels. This is hardly true; for the rebels are not yet finally suppressed. The second, he tells us, shows Henry the Fifth in the various lights of a good-natured rake, till, on his father's death, he assumes a more manly character. This is true; but this representation gives us no idea of a dramatick action. These two plays will appear to every reader, who shall peruse them without ambition of critical discoveries, to be so connected, that the second is merely a sequel to the first; to be two only because they are too long to be one. JOHNSON.

Of this play there are two quartos, in Mr. Malone's Collection, both printed in the same year, 1600; but it is doubtful whether they are different editions, or only the one a corrected impression of the other, from some omissions having passed in the first. See them more particularly described in the list of quartos, vol. ii.

Mr. Steevens in a subsequent note, speaks of a third, but I have never seen it. I have referred to that which Mr. Malone supposed to be the first by the letter A. to the other, by letter B.

BOSWELL.

PERSONS REPRESENTED.

KING HENRY the Fourth:
HENRY, Prince of Wales, afterwards King Henry V;
THOMAS, Duke of Clarence;
PRINCE JOHN OF LANCASTER[1], afterwards (2 Henry V.) Duke of Bedford;
PRINCE HUMPHREY OF GLOSTER, afterwards (2 Henry V.) Duke of Gloster;
} his Sons.

EARL OF WARWICK;
EARL OF WESTMORELAND;
GOWER; HARCOURT;
} of the King's Party.

Lord Chief Justice of the King's Bench.
A Gentleman attending on the Chief Justice.

EARL OF NORTHUMBERLAND;
SCROOP; Archbishop of York;
LORD MOWBRAY; LORD HASTINGS;
LORD BARDOLPH; SIR JOHN COLEVILE;
} Enemies to the King.

TRAVERS and MORTON, Domesticks of Northumberland.

FALSTAFF, BARADLPH, PISTOL, and PAGE.
POINS and PETO, Attendants on Prince Henry.
SHALLOW and SILENCE, Country Justices.
DAVY, Servant to Shallow.
MOULDY, SHALLOW, WART, FEEBLE, and BULLCALF, Recruits.
FANG and SNARE, Sheriff's Officers.
Rumour. A Porter.
A Dancer, Speaker of the Epilogue.

LADY NORTHUMBERLAND. LADY PERCY.
Hostess QUICKLY. Doll Tear-sheet.

Lords and other Attendants; Officers, Soldiers, Messenger, Drawers, Beadles, Grooms, &c.

SCENE, England.

[1] See note under the Personæ Dramatis of the First Part of this play. STEEVENS.

as the same Custom the Ship of Sea was built of the Cranes in Heire. 325 f 67.

INDUCTION.

Warkworth. Before Northumberland's Castle.

Enter RUMOUR[2], *painted full of Tongues*[3].

Rum. Open your ears; For which of you will stop
The vent of hearing, when loud Rumour speaks?

[2] *Enter* RUMOUR,] This speech of Rumour is not inelegant or unpoetical, but it is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama. JOHNSON.

[3] — RUMOUR, *painted full of* TONGUES.] This the author probable drew from Holinshed's Description of a Pageant, exhibited in the court of Henry VIII. with uncommon cost and magnificence: "Then entered a person called *Report*, apparelled in crimson sattin, *full of toongs*, or chronicles." Vol. iii. p. 805. This however might be the common way of representing this personage in masques, which were frequent in his own times.

T. WARTON.

Stephen Hawes, in his Pastime of Pleasure, had long ago exhibited her (*Rumour*) in the same manner:

"A goodly lady, envyroned about
"With *tongues* of fire——."

And so had Sir Thomas More, in one of his Pageants:

"*Fame* I am called, merveyle you nothing
"Thoughe with *tonges* I am compassed all rounde."

Not to mention her elaborate portrait by Chaucer, in The Booke of Fame; and by John Higgins, one of the assistants in The Mirror for Magistrates, in his Legend of King Albanacte.

FARMER.

In a masque presented on St. Stephen's night, 1614, by Thomas Campion, *Rumour* comes on in a skin-coat *full of* winged *togues*.

I from the orient to the drooping west [4],
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth:
Upon my tongues continual slanders ride;
The which in every language I pronounce,
Stuffing the ears of men with false reports.
I speak of peace, while covert enmity,
Under the smile of safety, wounds the world:
And who but Rumour, who but only I,
Make fearful musters, and prepar'd defence;
Whilst the big year, swoln with some other grief,
Is thought with child by the stern tyrant war,
And no such matter? Rumour is a pipe [5]
Blown by surmises, jealousies, conjectures;

Rumour is likewise a character in Sir Clyomon, Knight of the Golden Shield, &c. 1599.

So also, in The whole magnificent Entertainment given to King James, and the Queen his Wife, &c. &c. 15th March, 1603, by Thomas Decker, 4to. 1604: "Directly under her in a cart by herselfe, *Fame* stood upright: a woman in a watchet roabe, thickly set with *open eyes* and *tongues*, a payre of large golden winges at her backe, a trumpet in her hand, a mantle of sundry cullours traversing her body: all these ensignes displaying but the propertie of her swiftnesse and aptnesse to disperse *Rumoure*."

STEEVENS.

"— painted full of tongues." This direction, which is only to be found in the first edition in quarto of 1600, explains a passage in what follows, otherwise obscure. POPE.

[4] — the DROOPING west,] A passage in Macbeth will best explain the force of this epithet:

"Good things of day begin to *droop* and drowse,
"And night's black agents to their preys do rouse."

MALONE.

[5] RUMOUR is a pipe—] Here the poet imagines himself describing *Rumour*, and forgets that *Rumour* is the speaker.

JOHNSON.

Surely this is a mistake. *Rumour* is giving her own description, but says of herself:

"—— what need I thus
"My well known body to anatomize
"Among my household?"

And then proceeds to tell *why* she was come. BOSWELL.

And of so easy and so plain a stop [6],
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it. But what need I thus
My well-known body to anatomize
Among my household? Why is Rumour here?
I run before king Harry's victory;
Who, in a bloody field by Shrewsbury,
Hath beaten down young Hotspur, and his troops,
Quenching the flame of bold rebellion
Even with the rebels' blood. But what mean I
To speak so true at first? my office is
To noise abroad,—that Harry Monmouth fell
Under the wrath of noble Hotspur's sword;
And that the king before the Douglas' rage
Stoop'd his anointed head as low as death.
This have I rumour'd through the peasant towns
Between that royal field of Shrewsbury
And this worm-eaten hold of ragged stone [7],
Where Hotspur's father, old Northumberland,
Lies crafty-sick: the posts come tiring on,

[6] — so easy and so plain a STOP,] The *stops* are the *holes* in a flute or pipe. So, in Hamlet: "Govern these ventages with your finger and thumb:—Look you, these are the *stops*." Again: "You would seem to know my *stops*." STEEVENS.

[7] And this worm-eaten HOLD of ragged stone,] The old copies read—"worm-eaten *hole*." MALONE.

Northumberland had retired and fortified himself in his castle, a place of strength in those times, though the building might be impaired by its antiquity; and, therefore, I believe our poet wrote:

"And this worm-eaten *hold* of ragged stone." THEOBALD.

Theobald is certainly right. So, in The Wars of Cyrus, &c. 1594:

"Besieg'd his fortress with his men at arms,
"Where only I and that Libanio stay'd
"By whom I live. For when the *hold* was lost," &c.

Again, in King Henry VI. Part III.:

"She is hard by with twenty thousand men,
"And therefore fortify your *hold*, my lord." STEEVENS.

And not a man of them brings other news
Than they have learn'd of me; From Rumour's tongues
They bring smooth comforts false, worse than true wrongs. [*Exit.*

SECOND PART OF

KING HENRY IV.

ACT I. SCENE I.

The Same.

The Porter before the Gate; Enter Lord BARDOLPH.

Bard. Who keeps the gate here, ho?—Where is the earl?

Port. What shall I say you are?

Bard. Tell thou the earl,
That the lord Bardolph doth attend him here.

Port. His lordship is walk'd forth into the orchard;
Please it your honour, knock but at the gate,
And he himself will answer.

Enter NORTHUMBERLAND.

Bard. Here comes the earl.

North. What news, lord Bardolph? every minute now
Should be the father of some stratagem[8]:
The times are wild; contention, like a horse

[8] — some STRATAGEM:] Some *stratagem* means here some great, important, or dreadful event. So, in The Third Part of King Henry VI, the father who had killed his son says:

"O pity, God! this miserable age!
"What *stratagems*, how fell, how butcherly!
"This mortal quarrel daily doth beget!" M. MASON.

Full of high feeding, madly hath broke loose,
And bears down all before him.

Bard. Noble earl,
I bring you certain news from Shrewsbury.

North. Good, an heaven will!

Bard. As good as heart can wish:—
The king is almost wounded to the death;
And, in the fortune of my lord your son,
Prince Harry slain outright; and both the Blunts
Kill'd by the hand of Douglas: young prince John,
And Westmoreland and Stafford, fled the field;
And Harry Monmouth's brawn, the hulk Sir John,
Is prisoner to your son: O, such a day,
So fought, so follow'd, and so fairly won,
Came not, till now, to dignify the times,
Since Cæsar's fortunes!

North. How is this deriv'd?
Saw you the field? came you from Shrewsbury?

Bard. I spake with one, my lord, that came from thence;
A gentleman well bred, and of good name,
That freely render'd me these news for true.

North. Here comes my servant, Travers, whom I sent
On Tuesday last to listen after news.

Bard. My lord, I over-rode him on the way;
And he is furnish'd with no certainties,
More than he haply may retail from me.

Enter Travers.

North. Now, Travers, what good tidings come with you?

Tra. My lord, sir John Umfrevile turn'd me back
With joyful tidings; and, being better hors'd,
Out-rode me. After him, came spurring hard,

A gentleman almost forspent with speed [9],
That stopp'd by me to breathe his bloodied horse:
He ask'd the way to Chester; and of him
I did demand, what news from Shrewsbury.
He told me that rebellion had bad luck,
And that young Harry Percy's spur was cold:
With that, he gave his able horse the head,
And, bending forward, struck his armed heels [1]
Against the panting sides of his poor jade [2]
Up to the rowel-head [3]; and, starting so,
He seem'd in running to devour the way [4],
Staying no longer question.

9 — FORSPENT with speed,] To *forspend* is to *waste*, to *exhaust*. So, in Sir A. Gorges' translation of Lucan, b. vii.:
"—— crabbed sires *forspent* with age." STEEVENS.

1 — ARMED heels —] Thus the quarto 1600. The folio, 1623, reads—"*able* heels;" the modern editors, without authority—"*agile* heels." STEEVENS.

2 — poor jade —] *Poor jade* is used, not in contempt, but in compassion. *Poor jade* means the *horse wearied with his journey.*
Jade, however, seems anciently to have signified what we now call a *hackney;* a beast employed in drudgery, opposed to a horse kept for show, or to be rid by its master. So, in a comedy called A Knack to know a Knave, 1594:
"Besides, I'll give you the keeping of a dozen *jades*,
"And now and then meat for you and your *horse*."
This is said by a *farmer* to a *courtier*. STEEVENS.

Shakspeare, however, (as Mr. Steevens has observed,) certainly does not use the word as a term of contempt; for King Richard the Second gives this appellation to his favourite horse Roan Barbary, on which Henry the Fourth rode at his coronation:
"That *jade* hath eat bread from my royal hand."
MALONE.

3 — rowel-head;] I think that I have observed in old prints the *rowel* of those times to have been only a single spike.
JOHNSON.

Dr. Johnson had either forgotten the precise meaning of the word *rowel*, or has made choice of inaccurate language in applying it to the single spiked spur, which he had seen in old prints. The former signifies the moveable spiked wheel at the end of a spur, such as was actually used in the time of Henry the Fourth, and long before the other was laid aside. Shakspeare certainly meant the spur of his own time. DOUCE.

North. Ha!——Again.
Said he, young Harry Percy's spur was cold?
Of Hotspur, coldspur[5]? that rebellion
Had met ill luck!

Bard. My lord, I'll tell you what
If my young lord your son have not the day,
Upon mine honour, for a silken point[6]
I'll give my barony: never talk of it.

North. Why should that gentleman, that rode by Travers,
Give then such instances of loss?

Bard. Who, he?
He was some hilding fellow[7], that had stol'n
The horse he rode on; and, upon my life,
Spoke at a venture. Look, here comes more news.

[4] He seem'd in running to devour the way,] So, in the book of Job, chap. xxxix: "He *swalloweth* the ground in fierceness and rage."
The same expression occurs in Ben Jonson's Sejanus:
"But with that speed and heat of appetite,
"With which they greedily *devour the way*
"To some great sports." Steevens.
So Ariel, to describe his alacrity in obeying Prospero's commands:
"I *drink* the air before me." M. Mason.
So, in one of the Roman poets (I forget which):
—— cursu consumere campum. Blackstone.
The line quoted by Sir William Blackstone is in Nemesian:
—— latumque *fuga* consumere campum. Malone.

[5] Of Hotspur, coldspur?] *Hotspur* seems to have been a very common term for a man of vehemence and precipitation. Stanyhurst, who translated four books of Virgil, in 1584, renders the following line:
Nec victoris heri tetigit captiva cubile.
"To couch not mounting of mayster vanquisher *hoatspur*."
Steevens.

[6] — silken point —] A *point* is a *string tagged*, or *lace*. Johnson.

[7] — some hilding fellow,] For *hilderling*, i. e. base, degenerate. Pope.
Hilderling, Degener; vox adhuc agro Devon. familiaris. *Spelman.* Reed.

Enter MORTON.

North. Yea, this man's brow, like to a title-leaf [8],
Foretells the nature of a tragick volume:
So looks the strond, whereon* the imperious flood
Hath left a witness'd usurpation [9].——
Say, Morton, didst thou come from Shrewsbury?

Mor. I ran from Shrewsbury, my noble lord;
Where hateful death put on his ugliest mask,
To fright our party.

North. How doth my son and brother?
Thou tremblest; and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.
Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone [1],
Drew Priam's curtain in the dead of night,

* Folio, *when*.

[8] — like to a title-leaf,] It may not be amiss to observe, that, in the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black. I have several in my possession, written by Chapman, the translator of Homer, and ornamented in this manner. STEEVENS.

[9] — a witness'd usurpation.] i. e. an attestation of its ravage. STEEVENS.

[1] — so woe-begone,] This word was common enough amongst the old Scottish and English poets, as G. Douglas, Chaucer, Lord Buckhurst, Fairfax; and signifies, *far gone in woe*. WARBURTON.

So, in The Spanish Tragedy:

"Awake, revenge, or we are *wo-begone!*"

Again, in Arden of Feversham, 1592:

"So *woe-begone*, so inly charg'd with woe."

Again, in A Looking Glass for London and England, 1598:

"Fair Alvida, look not so *woe-begone*."

Dr. Bentley is said to have thought this passage corrupt, and therefore (with a greater degree of gravity than my readers will probably express) proposed the following emendation:

"So dead, so dull in look, *Ucalegon*,
"Drew Priam's curtain," &c.

The name of *Ucalegon* is found in the third book of the Iliad, and the second of the Æneid. STEEVENS.

And would have told him, half his Troy was burn'd:
But Priam found the fire, ere he his tongue,
And I my Percy's death; ere thou report'st it.
This thou would'st say,—Your son did thus, and thus:
Your brother, thus; so fought the noble Douglas;
Stopping my greedy ear with their bold deeds:
But in the end, to stop mine ear indeed,
Thou hast a sigh to blow away this praise,
Ending with—brother, son, and all are dead.

Mor. Douglas is living, and your brother, yet;
But, for my lord your son,——

North. Why, he is dead.
See, what a ready tongue suspicion hath!
He, that but fears the thing he would not know,
Hath, by instinct, knowledge from others' eyes,
That what he fear'd is chanced. Yet speak, Morton;
Tell thou thy earl, his divination lies;
And I will take it as a sweet disgrace,
And make thee rich for doing me such wrong.

Mor. You are too great to be by me gainsaid:
Your spirit [2] is too true, your fears too certain.

North. Yet, for all this, say not that Percy's dead [3].

[2] Your spirit —] The impression upon your mind, by which you conceive the death of your son. JOHNSON.

[3] Yet, for all this, say not, &c.] The contradiction, in the first part of this speech, might be imputed to the distraction of Northumberland's mind; but the calmness of the reflection, contained in the last lines, seems not much to countenance such a supposition. I will venture to distribute this passage in a manner which will, I hope, seem more commodious; but do not wish the reader to forget, that the most commodious is not always the true reading:

" *Bard.* Yet, for all this, say not that Percy's dead.
" *North.* I see a strange confession in thine eye,
" Thou shak'st thy head, and hold'st it fear, or sin,
" To speak a truth. If he be slain, say so:
" The tongue offends not, that reports his death;

I see a strange confession in thine eye:
Thou shak'st thy head; and hold'st it fear, or sin [4],
To speak a truth. If he be slain, say so [5]:
The tongue offends not, that reports his death:
And he doth sin, that doth belie the dead;
Not he, which says the dead is not alive.
Yet the first bringer of unwelcome news
Hath but a losing office; and his tongue
Sounds ever after as a sullen bell,
Remember'd knolling * a departing friend [6].

* Quartos, *tolling*.

" And he doth sin, that doth belie the dead;
" Not he, which says the dead is not alive.
" *Mor.* Yet the first bringer of unwelcome news
" Hath but a losing office; and his tongue
" Sounds ever after as a sullen bell,
" Remember'd knolling a departing friend."

Here is a natural interposition of Bardolph at the beginning, who is not pleased to hear his news confuted, and a proper preparation of Morton for the tale which he is unwilling to tell.

JOHNSON.

4 — hold'st it FEAR, or sin,] *Fear*, for *danger*. WARBURTON.

5 — If he be slain, say so:] The words *say so* are in the first folio, but not in the quarto: they are necessary to the verse, but the sense proceeds as well without them. JOHNSON.

6 Sounds ever after as a SULLEN bell,
Remember'd knolling a DEPARTING friend.] So, in our author's 71st Sonnet:

" —— you shall hear the surly *sullen* bell
" Give warning to the world that *I am fled*."

This significant epithet has been adopted by Milton:

" I hear the far-off curfew sound,
" Over some wide water'd shore
" Swinging slow with *sullen* roar."

Departing, I believe, is here used for *departed*. MALONE.

I cannot concur in this supposition. The *bell*, anciently, was rung before expiration, and thence was called the *passing bell*, i. e. the bell that solicited prayers for the soul *passing* into another world. STEEVENS.

I am inclined to think that this bell might have been originally used to drive away demons who were watching to take possession of the soul of the deceased. In the cuts to some of the old service books which contain the Vigiliæ mortuorum, several devils are waiting for this purpose in the chamber of a dying man, to whom the priest is administering extreme unction. DOUCE.

Bard. I cannot think, my lord, your son is dead.

Mor. I am sorry, I should force you to believe
That, which I would to heaven I had not seen:
But these mine eyes saw him in bloody state,
Rend'ring faint quittance [7], wearied and outbreath'd,
To Harry Monmouth; whose swift wrath beat down
The never-daunted Percy to the earth,
From whence with life he never more sprung up.
In few, his death (whose spirit lent a fire
Even to the dullest peasant in his camp,)
Being bruited once, took fire and heat away
From the best temper'd courage in his troops:
For from his metal was his party steel'd;
Which once in him abated [8], all the rest
Turn'd on themselves, like dull and heavy lead.
And as the thing that's heavy in itself,
Upon enforcement, flies with greatest speed;
So did our men, heavy in Hotspur's loss,
Lend to this weight such lightness with their fear,
That arrows fled not swifter toward their aim,
Than did our soldiers, aiming at their safety,
Fly from the field: Then was that noble Worcester
Too soon ta'en prisoner: and that furious Scot,
The bloody Douglas, whose well-labouring sword
Had three times slain the appearance of the king,
'Gan vail his stomach [9], and did grace the shame

7 — faint QUITTANCE,] *Quittance* is *return*. By "faint quittance" is meant a 'faint return of blows.' So, in King Henry V.:

"We shall forget the office of our hand,
"Sooner than *quittance* of desert and merit." STEEVENS.

8 For from his metal was his party steel'd;
Which once in him ABATED,] *Abated* is not here put for the general idea of *diminished*, nor for the notion of *blunted*, as applied to a single edge. *Abated* means *reduced to a lower temper*, or, as the workmen call it, *let down*. JOHNSON.

9 'Gan vail his stomach,] Began to fall his courage, to let his spirits sink under his fortune. JOHNSON.

Of those that turn'd their backs; and, in his flight,
Stumbling in fear, was took. The sum of all
Is,—that the king hath won; and hath sent out
A speedy power, to encounter you, my lord,
Under the conduct of young Lancaster,
And Westmoreland: this is the news at full.

North. For this I shall have time enough to mourn.
In poison there is physic; and these news,
Having been well that would have made me sick [1],
Being sick, have in some measure made me well:
And as the wretch, whose fever-weaken'd joints,
Like strengthless hinges, buckle [2] under life,
Impatient of his fit, breaks like a fire
Out of his keeper's arms; even so my limbs,
Weaken'd with grief, being now enrag'd with grief,
Are thrice themselves [3]: hence therefore, thou nice [4] crutch;

From *avaller*, Fr. to cast down, or to let fall down. Malone.

This phrase has already appeared in The Taming of the Shrew, vol. v. p. 521:

"Then *vail your stomachs*, for it is no boot;
"And place your hands below your husbands' foot."
Reed.

Thus, to *vail the bonnet* is to *pull it off*. So, in The Pinner of Wakefield, 1599:

"And make the king *vail bonnet* to us both."

To *vail* a staff, is to *let it fall* in token of respect. Thus, in the same play:

"And for the ancient custom of *vail-staff*,
"Keep it still; claim thou privilege from me:
"If any ask a reason, why? or how?
"Say, English Edward *vail'd his staff* to you."

See vol. ix. p. 178, n. 4. Steevens.

[1] Having been well, that would have made me sick,] i. e. that would, had I been well, have made me sick. Malone.

[2] — buckle —] Bend; yield to pressure. Johnson.

[3] ——— even so my limbs,
Weaken'd with GRIEF, being now enrag'd with GRIEF,
Are thrice themselves:] As Northumberland is here comparing himself to a person, who, though his joints are weakened by a *bodily* disorder, derives strength from the *distemper of the*

A scaly gauntlet now, with joints of steel,
Must glove this hand: and hence, thou sickly quoif;
Thou art a guard too wanton for the head,
Which princes, flesh'd with conquest, aim to hit.
Now bind my brows with iron; And approach
The ragged'st hour [5] that time and spite dare bring,

mind, I formerly proposed to read—"Weakened with *age*," or "Weakened with *pain*."

When a word is repeated, without propriety, in the same or two succeeding lines, there is great reason to suspect some corruption. Thus, in this scene, in the first folio, we have "*able* heels," instead of "*armed* heels," in consequence of the word *able* having occurred in the preceding line. So, in Hamlet: "Thy *news* shall be the *news*," &c. instead of "Thy news shall be the *fruit*." Again, in Macbeth, instead of "Whom we, to gain our *place*," &c. we find—

"Whom we, to gain our *peace*, have sent to *peace*."

In this conjecture I had once some confidence; but it is much diminished by the subsequent note, and by my having lately observed that Shakspeare elsewhere uses *grief* for *bodily pain*. Falstaff, in King Henry IV. Part I. vol. xvi. p. 387, speaks of "the *grief* of a wound." *Grief*, in the latter part of this line, is used in its present sense, for sorrow; in the former part, for *bodily pain*.

MALONE.

Grief, in ancient language, signifies *bodily pain*, as well as *sorrow*. So, in A Treatise of Sundrie Diseases, &c. by T. T. 1591: "— he being at that time griped sore, and having *grief* in his lower bellie." *Dolor ventris* is, by our old writers, frequently translated "*grief* of the guts." I perceive no need of alteration.

STEEVENS.

[4] — nice —] i. e. trifling. So, in Julius Cæsar:

"———— it is not meet
"That every *nice* offence should bear his comments."

STEEVENS.

[5] The RAGGED'ST hour —] Mr. Theobald and the subsequent editors read—The *rugged'st*. But change is unnecessary, the expression in the text being used more than once by our author. In As You Like It, Amiens says, his voice is *ragged;* and *rag* is employed as a term of reproach in The Merry Wives of Windsor, and in Timon of Athens. See also the Epistle prefixed to Spenser's Shepherd's Calender, 1579: "— as thinking them fittest for the rustical rudeness of shepheards, either for that their rough sound would make his rimes more *ragged*, and rustical," &c. The modern editors of Spenser might here substitute the word *rugged* with just as much propriety as it has been substituted in

To frown upon the enrag'd Northumberland!
Let heaven kiss earth! Now let not nature's hand
Keep the wild flood confin'd! let order die!
And let this world no longer be a stage,
To feed contention in a lingering act;
But let one spirit of the first-born Cain
Reign in all bosoms, that, each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead[6]!

Tra. This strained passion[7] doth you wrong, my lord.

Bard. Sweet earl, divorce not wisdom from your honour.

the present passage, or in that in As You Like It: "My voice is *rugged*." See vol. vi. p. 396, n. 7.

Again, in The Rape of Lucrece:

"Thy secret pleasure turns to open shame,—
"Thy smoothing titles to a *ragged* name."

Again, in our poet's eighth Sonnet:

"Then let not Winter's *ragged* hand deface
"In thee thy summer."

Again, in the play before us:

"A *ragged* and fore-stall'd remission." Malone.

6 And DARKNESS be the burier of the dead!] The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical; *darkness*, in poetry, may be *absence of eyes*, as well as privation of light. Yet we may remark, that by an ancient opinion it has been held, that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease. Johnson.

A passage resembling this speech, but feeble in comparison, is found in The Double Marriage of Beaumont and Fletcher:

"——— That we might fall,
"And in our ruins swallow up this kingdom,
"Nay the whole world, and make a second chaos."

Boswell.

7 This strained passion —] This line, in the quarto, where alone it is found, is given to Umfrevile, who, as Mr. Steevens has observed, is spoken of in this very scene as absent. It was on this ground probably rejected by the player-editors. It is now, on the suggestion of Mr. Steevens, attributed to Travers, who is present, and yet (as that gentleman has remarked) "is made to say nothing on this interesting occasion." Malone.

Mor. The lives of all your loving complices
Lean on your health; the which, if you give o'er
To stormy passion, must perforce decay.
You cast the event of war [8], my noble lord,
And summ'd the account of chance, before you said,—
Let us make head. It was your presurmise,
That, in the dole of blows [9] your son might drop:
You knew, he walk'd o'er perils, on an edge,
More likely to fall in, than to get o'er [1]:
You were advis'd, his flesh was capable [2]

[8] You cast the event of war, &c.] The fourteen lines, from hence to Bardolph's next speech, are not to be found in the first editions, till that in the folio of 1623. A very great number of other lines in this play were inserted after the first edition in like manner, but of such spirit and mastery generally, that the insertions are plainly by Shakspeare himself. Pope.

To this note I have nothing to add, but that the editor speaks of more editions than I believe him to have seen, there having been but one edition yet discovered by me that precedes the first folio. Johnson.

Dr. Johnson was perhaps not altogether correct. See the Preliminary Remarks. Boswell.

[9] — in the DOLE of blows —] The *dole* of blows is the *distribution* of blows. *Dole* originally signified the portion of *alms* (consisting either of meat or money) that was given away at the door of a nobleman. Steevens.

See vol. xvi. p. 248, n. 1. Malone.

[1] You knew, he walk'd o'er perils, on an edge,
More likely to fall in, than to get o'er:] So, in King Henry IV. Part I.:

" As full of peril and adventurous spirit,
" As to o'erwalk a current roaring loud,
" On the unsteadfast footing of a spear." Malone.

[2] You were ADVIS'D, his flesh was capable —] i. e. you knew. So, in The Two Gentlemen of Verona:

" How shall I doat on her with more *advice* —."

i. e. on further knowledge. Malone.

Thus also, Thomas Twyne, the continuator of Phaer's translation of Virgil, 1584, for *haud inscius*, has *advis'd*:

" He spake: and straight the sword *advisde* into his throat receives." Steevens.

It is still used in mercantile correspondence. Talbot.

Of wounds and scars; and that his forward spirit
Would lift him where most trade of danger rang'd;
Yet did you say,—Go forth; and none of this,
Though strongly apprehended, could restrain
The stiff-borne action: What hath then befallen,
Or what hath this bold enterprize brought forth,
More than that being which was like to be?

Bard. We all, that are engaged to this loss[3],
Knew that we ventur'd on such dangerous seas,
That, if we wrought out life, 'twas ten to one:
And yet we ventur'd, for the gain propos'd
Chok'd the respect of likely peril fear'd;
And, since we are o'erset, venture again.
Come, we will all put forth; body, and goods.

Mor. 'Tis more than time: And, my most noble lord,
I hear for certain, and do * speak the truth,——
The gentle archbishop of York is up[4],
With well-appointed powers; he is a man,
Who with a double surety binds his followers.
My lord your son had only but the corps,
But shadows, and the shows of men, to fight:
For that same word, rebellion, did divide
The action of their bodies from their souls;
And they did fight with queasiness, constrain'd,
As men drink potions; that their weapons only

* Quartos, *dare*.

[3] We all, that are engaged TO this loss,] We have a similar phraseology in the preceding play:

" Hath a more worthy interest *to* the state,
" Than thou the shadow of succession." MALONE.

[4] The gentle, &c.] These one-and-twenty lines were added since the first edition. JOHNSON.

This and the following twenty lines are not found in the quarto, 1600, either from some inadvertence of the transcriber or compositor, or from the printer not having been able to procure a perfect copy. They first appeared in the folio, 1623; but it is manifest that they were written at the same time with the rest of the play, Northumberland's answer referring to them. MALONE.

Seem'd on our side, but, for their spirits and souls,
This word, rebellion, it had froze them up,
As fish are in a pond: But now the bishop
Turns insurrection to religion:
Suppos'd sincere and holy in his thoughts,
He's follow'd both with body and with mind;
And doth enlarge his rising with the blood
Of fair king Richard, scrap'd from Pomfret stones:
Derives from heaven his quarrel, and his cause;
Tells them, he doth bestride a bleeding land [5],
Gasping for life under great Bolingbroke;
And more, and less [6], do flock to follow him.

North. I knew of this before; but to speak truth,
This present grief had wip'd it from my mind.
Go in with me; and counsel every man
The aptest way for safety, and revenge:
Get posts, and letters, and make friends with speed:
Never so few, and never yet more need. [*Exeunt.*

SCENE II.

London. A Street.

Enter Sir John Falstaff, with his Page bearing his Sword and Buckler.

Fal. Sirrah, you giant, what says the doctor to my water [7]?

[5] Tells them, he doth BESTRIDE a bleeding land,] That is, stands over his country to defend her as she lies bleeding on the ground. So Falstaff before says to the Prince, "Hal, if thou see me down in the battle, and bestride me, so; it is an office of friendship." JOHNSON.

[6] And MORE, and LESS,] *More* and *less* mean *greater* and *less*. So, in Macbeth:

"Both *more* and *less* have given him the revolt."

STEEVENS.

[7] —what says the doctor to my WATER?] The method of

Page. He said, sir, the water itself was a good healthy water: but for the party that owed it, he might have more diseases than he knew for.

Fal. Men of all sorts take a pride to gird at me[8]: The brain of this foolish-compounded clay, man, is not able to vent any thing that tends to laughter, more than I invent, or is invented on me: I am not only witty in myself, but the cause that wit is in other men. I do here walk before thee, like a sow, that hath overwhelmed all her litter but one. If the prince put thee into my service for

investigating diseases by the inspection of urine only, was once so much the fashion, that Linacre, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the *water* of their patients to a doctor, and afterwards giving medicines, in consequence of the opinions they received concerning it. This statute was, soon after, followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnostic.

John Day, the author of a comedy called Law Tricks, or Who would have thought it? 1608, describes an apothecary thus: "—his house is set round with patients twice or thrice a day, and because they'll be sure not to want drink, every one brings *his own water* in an urinal with him."

Again, in Beaumont and Fletcher's Scornful Lady:

"I'll make her cry so much, that the physician,
"If she fall sick upon it, shall want *urine*
"To find the cause by."

It will scarcely be believed hereafter, that in the years 1775 and 1776, a German, who had been a servant in a public riding-school, (from which he was discharged for insufficiency,) revived this exploded practice of *water-casting*. After he had amply increased the bills of mortality, and been publicly hung up to the ridicule of those who had too much sense to consult him, as a monument of the folly of his patients, he retired with a princely fortune, and perhaps is now indulging a hearty laugh at the expence of English credulity. Steevens.

The time is not yet come, when this is to be thought incredible. The same impudent quackery is carried on at this day. Boswell.

[8] —to GIRD at me:] i. e. to *gibe*. So, in Lyly's Mother Bombie, 1594: "We maids are mad wenches; we *gird* them, and flout them," &c. Steevens.

any other reason than to set me off, why then I have no judgment. Thou whoreson mandrake[9], thou art fitter to be worn in my cap, than to wait at my heels. I was never manned with an agate till now[1]: but I will set * you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel; the juvenal[2], the prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand, than he shall get one on his cheek; and yet he will not stick to say, his face is a face-royal: God

* Quartos, *in-set*.

9 —mandrake,] *Mandrake* is a root supposed to have the shape of a man; it is now counterfeited with the root of briony. JOHNSON.

1 I was never MANNED with an AGATE till now:] That is, I never before had an agate for my *man*. JOHNSON.

Alluding to the little figures cut in *agates*, and other hard stones, for seals; and therefore he says, "I will set you neither in gold nor silver." The Oxford editor alters it to *aglet*, a tag to the points then in use (a word, indeed, which our author uses to express the same thought): but *aglets*, though they were sometimes of gold or silver, were never *set* in those metals. WARBURTON.

It appears from a passage in Beaumont and Fletcher's Coxcomb, that it was usual for justices of peace either to wear an *agate* in a ring, or as an appendage to their gold chain: "—Thou wilt spit as formally, and show thy *agate* and hatched chain, as well as the best of them."

The same allusion is employed on the same occasion in The Isle of Gulls, 1606:

"Grace, you *Agate!* hast not forgot that yet?"

The virtues of the *agate* were anciently supposed to protect the wearer from any misfortune. So, in Greene's Mamillia, 1593: "—the man that hath the stone *agathes* about him, is surely defenced against adversity." STEEVENS.

I believe an *agate* is used merely to express any thing remarkably *little*, without any allusion to the figure cut upon it. So, in Much Ado About Nothing, vol. vii. p. 74, n. 3:

"If *low*, an *agate* very vilely cut." MALONE.

2 —the JUVENAL,] This term, which has already occurred in A Midsummer-Night's Dream, and Love's Labour's Lost, is used in many places by Chaucer, and always signifies a young man. STEEVENS.

may finish it when he will, it is not a hair amiss yet: he may keep it still as a face-royal [3], for a barber shall never earn sixpence out of it; and yet he will be crowing, as if he had writ man ever since his father was a batchelor. He may keep his own grace, but he is almost out of mine, I can assure him.——What said master Dumbleton [4] about the satin for my short cloak, and slops?

Page. He said, sir, you should procure him better assurance than Bardolph: he would not take his bond and yours; he liked not the security.

Fal. Let him be damned like the glutton! may his tongue be hotter [5]!—A whoreson Achitophel!

3 — he may keep it still as a FACE-ROYAL,] That is, a face exempt from the touch of vulgar hands. So, a *stag-royal* is not to be hunted, a *mine-royal* is not to be dug. JOHNSON.

Old copies—*at a* face royal. Corrected by the editor of the second folio. MALONE.

Perhaps this quibbling allusion is to the English *real*, *rial*, or *royal*. The poet seems to mean that a barber can no more earn sixpence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other. STEEVENS.

If nothing be taken out of a *royal*, it will remain a *royal* as it was. This appears to me to be Falstaff's conceit. A *royal* was a piece of coin of the value of ten shillings. I cannot approve either of Johnson's explanation, or of that of Steevens. M. MASON.

4 —Dumbleton —] The folio has—*Dombledon;* the quarto—*Dommelton*. This name seems to have been a made one, and designed to afford some apparent meaning. The author might have written—*Double-done*, (or, as Mr. M. Mason observes, *Double-down*,) from his making the same charge twice in his books, or charging twice as much for a commodity as it is worth.

I have lately, however, observed that *Dumbleton* is the name of a town in Glocestershire. The reading of the folio may therefore be the true one. STEEVENS.

The reading of the quarto (the original copy) appears to be only a mis-spelling of *Dumbleton*. MALONE.

5 Let him be damned like the glutton! may his tongue be hotter!] An allusion to the fate of the rich man, who had fared sumptuously every day, when he requested a drop of water to cool his tongue, being tormented with the flames. HENLEY.

a rascally * yea-forsooth knave! to bear a gentleman in hand[6], and then stand upon security!—The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is thorough with them in honest taking up[7], then must they stand upon—security. I had as lief they would put ratsbane in my mouth, as offer to stop it with security. I looked he should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security; for he hath the horn of abundance[8], and the lightness of his wife shines through it: and yet cannot he see, though he have his own lantern to light him[9].——Where's Bardolph?

* Quartos, *a rascall.*

[6] — to BEAR—IN HAND,] Is, to keep in expectation. JOHNSON.

So, in Macbeth:

"——How you were *borne in hand*, how cross'd." STEEVENS.

[7] — if a man is THOROUGH with them in honest taking up,] That is, *if a man by taking up goods* is in their debt. To be *thorough* seems to be the same with the present phrase,—to be *in with* a tradesman. JOHNSON.

So, in Ben Jonson's Every Man out of his Humour:

"I will *take up*, and bring myself into credit."

So again, in Northward Hoe, by Decker and Webster, 1607: "They will *take up*, I warrant you, where they may be trusted." Again in the same piece: "Sattin gowns must be *taken up*." Again, in Love Restored, one of Ben Jonson's masques:—"A pretty fine speech was *taken up* o' the poet too, which if he never be paid for now, 'tis no matter." STEEVENS.

[8] — the horn of abundance,] So, in Pasquil's Night-Cap, 1612, p. 43:

"But chiefly citizens, upon whose crowne
"Fortune her blessings most did tumble downe;
"And in whose eares (as all the world doth know)
"*The horne of great aboundance still doth blow.*"

STEEVENS.

[9] — the lightness of his wife shines through it: and yet cannot he see, though he have his own lantern to light him.] This joke seems evidently to have been taken from that of Plautus:

Page. He's gone into Smithfield, to buy your worship a horse.

Fal. I bought him in Paul's[1], and he'll buy me

"Quò ambulas tu, qui Vulcanum in cornu conclusum geris?" *Amph.* Act I. Sc. I. and much improved. We need not doubt that a joke was here intended by Plautus; for the proverbial term of *horns*, for *cuckoldom*, is very ancient, as appears by Artemidorus, who says: Προειπεῖν ἀυτῷ ὅτι ἡ γυνή σου πορνεύσει, καὶ τὸ λεγομενον, κέρατα ἀυτῷ ποιήσει, και ὕυτως ἀπέβη. Ὀνειροι. lib. ii. cap. 12. And he copied from those before him.

WARBURTON.

The same thought occurs in The Two Maids of Moreclacke, 1609:

"——— your wrongs
"Shine through the *horn*, as candles in the eve,
"To light out others." STEEVENS.

[1] I bought him in PAUL's,] At that time the resort of idle people, cheats, and knights of the post. WARBURTON.

So, in Fearful and lamentable Effects of Two dangerous Comets, &c. no date; by Nashe, in ridicule of Gabriel Harvey: "*Paule's* church is in wonderfull perill thys yeare without the help of our conscionable brethren, for that day it hath not eyther broker, *maisterless serving-man*, or pennilesse companion, in the middle of it, the usurers of London have sworne to bestow a newe steeple upon it."

In an old Collection of Proverbs, I find the following:

"Who goes to Westminster for a wife, to *St. Paul's* for a man, and to Smithfield for a horse, may meet with a whore, a knave, and a jade."

See also Burton's Anatomy of Melancholy, edit. 1632, p. 631.

In a pamphlet by Dr. Lodge, called Wit's Miserie, and the World's Madnesse, 1596, the devil is described thus:

"In *Powls* hee walketh like a gallant courtier, where if he meet some rich chuffes worth the gulling, at every word he speaketh, he maketh a mouse an elephant, and telleth them of wonders, done in Spaine by his ancestors," &c. &c.

I should not have troubled the reader with this quotation, but that it in some measure familiarizes the character of Pistol, which (from other passages in the same pamphlet) appears to have been no uncommon one in the time of Shakspeare. Dr. Lodge concludes his description thus: "His courage is boasting, his learning ignorance, his ability weakness, and his end beggary."

Again, in Ram-Alley, or Merry Tricks, 1611:

"—— get thee a gray cloak and hat,
"And walk in *Paul's* among thy cashier'd mates,
"As melancholy as the best."

a horse in Smithfield: an I could get me but a wife in the stews, I were manned, horsed, and wived.

Enter the Lord Chief Justice[2], *and an Attendant.*

PAGE. Sir, here comes the nobleman that committed the prince for striking him about Bardolph.

I learn from a passage in Greene's Disputation between a He Coneycatcher and a She Coneycatcher, 1592, that *St. Paul's* was a privileged place, so that no debtor could be arrested within its precincts. STEEVENS.

In The Choice of Change, 1598, 4to. it is said, "a man must not make choyce of three things in three places. Of a wife in Westminster; of a servant in *Paule's;* of a horse in Smithfield; lest he chuse a queane, a knave, or a jade." See also Moryson's Itinerary, Part III. p. 53, 1617. REED.

"It was the fashion of those times," [the times of King James I.] says Osborne, in his Memoirs of that monarch, "and did so continue till these, [the interregnum,] for the principal gentry, lords, courtiers, and men of all professions, not merely mechanicks, to meet in *St. Paul's* church by eleven, and walk in the middle isle till twelve, and after dinner from three to six; during which time some discoursed of business, others of news. Now, in regard of the universal commerce there happened little that did not first or last arrive here." MALONE.

Before the introduction of newspapers, the pillars of this church seem to have answered the same purposes as the columns of those daily publications. The following passage is from a volume of Harleian Manuscripts filled with scraps of letters and other concerns of Mrs. Jane Shelley (daughter of John Lynge, Esq. of Sutton in Herefordshire), who died in 1600. The writer, who appears to have been one of her servants, addressing his sister, complains of the strictness of his lady, and determines to leave her service: "It may be you will say I wer better to here of a new before I loose the ould servisse; my answer is, I cañot loose much by the bargain; for yf I take but *the basest course, and sett my bill in Paules,* in one or two dayes I cannot want a servisse." *Harl. MSS.* 2050. BLAKEWAY.

[2] — *Lord Chief Justice,*] This judge was Sir Wm. Gascoigne, Chief Justice of the King's Bench. He died December 17, 1413, and was buried in Harwood church, in Yorkshire. His effigy, in judicial robes, is on his monument. STEEVENS.

His portrait, copied from the monument, may be found in The Gentleman's Magazine, vol. xi. p. 516. MALONE.

There is a much finer portrait of Sir Wm. Gascoigne, in Gough's Sepulchral Monuments, vol. ii. BLAKEWAY.

Fal. Wait close, I will not see him.

Ch. Just. What's he that goes there?

Atten. Falstaff, an't please your lordship.

Ch. Just. He that was in question for the robbery?

Atten. He, my lord: but he hath since done good service at Shrewsbury; and, as I hear, is now going with some charge to the lord John of Lancaster.

Ch. Just. What, to York? Call him back again.

Atten. Sir John Falstaff!

Fal. Boy, tell him I am deaf.

Page. You must speak louder, my master is deaf.

Ch. Just. I am sure, he is, to the hearing of any thing good.—Go, pluck him by the elbow; I must speak with him.

Atten. Sir John,——

Fal. What! a young knave, and beg! Is there not wars? is there not employment? Doth not the king lack subjects? do not the rebels need soldiers? Though it be a shame to be on any side but one, it is worse shame to beg than to be on the worst side, were it worse than the name of rebellion can tell how to make it.

Atten. You mistake me, sir.

Fal. Why, sir, did I say you were an honest man? setting my knighthood and my soldiership aside, I had lied in my throat if I had said so.

Atten. I pray you, sir, then set your knighthood and your soldiership aside; and give me leave to tell you, you lie in your throat, if you say I am any other than an honest man.

Fal. I give thee leave to tell me so! I lay aside that which grows to me! If thou get'st any leave of me, hang me; if thou takest leave, thou wert

better be hanged: You hunt-counter[3], hence! avaunt!

Atten. Sir, my lord would speak with you.

Ch. Just. Sir John Falstaff, a word with you.

Fal. My good lord!—God give your lordship good time of day. I am glad to see your lordship abroad: I heard say, your lordship was sick: I hope, your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltness of time; and I most humbly beseech your lordship, to have a reverend care of your health.

Ch. Just. Sir John, I sent for you before your expedition to Shrewsbury.

Fal. An't please your lordship, I hear, his majesty is returned with some discomfort from Wales.

[3] —hunt-counter,] That is, blunderer. He does not, I think, allude to any relation between the judge's servant and the counter-prison. Johnson.

Dr. Johnson's explanation may be countenanced by the following passage in Ben Jonson's Tale of a Tub:

" —— Do you mean to make a hare
" Of me, to *hunt counter* thus, and make these doubles,
" And you mean no such thing as you send about?"

Again, in Hamlet:

" O, this is *counter*, you false Danish dogs."

It should not, however, be concealed, that Randle Holme, in his Academy of Armory and Blazon, book iii. ch. 3, says: " *Hunt counter*, when hounds *hunt it by the heel*." Steevens.

Hunt counter means, *base tyke*, or *worthless dog*. There can be no reason why Falstaff should call the attendant a blunderer, but he seems very anxious to prove him a *rascal*. After all, it is not impossible the word may be found to signify a *catchpole* or *bum-bailiff*. He was probably the Judge's *tipstaff*. Ritson.

Perhaps the epithet *hunt-counter* is applied to the officer, in reference to his having reverted to Falstaff's salvo. Henley.

I think it much more probable that Falstaff means to allude to the *counter*-prison. Sir T. Overbury, in his character of A Serjeant's Yeoman, 1616, (in modern language, a *bailiff's follower*,) calls him " a *counter*-rat." Malone.

Ch. Just. I talk not of his majesty :—You would not come when I sent for you.

Fal. And I hear moreover, his highness is fallen into this same whoreson apoplexy.

Ch. Just. Well, heaven mend him ! I pray you, let me speak with you.

Fal. This apoplexy is, as I take it, a kind of lethargy, an't please your lordship * ; a kind of † sleeping in the blood, a whoreson tingling.

Ch. Just. What tell you me of it ? be it as it is.

Fal. It hath its original from much grief ; from study, and perturbation of the brain : I have read the cause of his effects in Galen ; it is a kind of deafness.

Ch. Just. I think, you are fallen into the disease ; for you hear not what I say to you.

Fal. Very well, my lord, very well[4] : rather, an't

* Folio omits, *an't please your lordship.*
† Folio omits, *kind of.*

4 *Fal.* Very well, my lord, very well :] In the quarto edition, printed in 1609, this speech stands thus:

" *Old.* Very well, my lord, very well :——"

I had not observed this, when I wrote my note to The First Part of Henry IV. concerning the tradition of Falstaff's character having been first called Oldcastle. This almost amounts to a self-evident proof of the thing being so: and that the play, being printed from the stage manuscript, Oldcastle had been all along altered into Falstaff, except in this single place by an oversight ; of which the printers not being aware, continued these initial traces of the original name. THEOBALD.

I am unconvinced by Mr. Theobald's remark. *Old.* might have been the beginning of some actor's name. Thus we have *Kempe* and *Cowley*, instead of *Dogberry* and *Verges*, in the 4to. edit. of Much Ado About Nothing, 1600.

Names utterly unconnected with the Personæ Dramatis of Shakspeare, are sometimes introduced as entering on the stage. Thus, in The Second Part of King Henry IV. edit. 1600 :—" Enter th' Archbishop, Thomas Mowbray, (Earle Marshall,) the Lord Hastings, *Faulconbridge*, and Bardolphe." Sig. B 4.—Again: " Enter the Prince, Poynes, *Sir John Russell*, with others." Sig. C 3. —Again, in King Henry V. 1600 : " Enter Burbon, Constable, Orleance, *Gebon*." Sig. D 2.

Old might have been inserted by a mistake of the same kind ;

please you, it is the disease of not listening, the malady of not marking, that I am troubled withal.

Ch. Just. To punish you by the heels, would amend the attention of your ears; and I care not, if I do become your physician.

Fal. I am as poor as Job, my lord; but not so patient: your lordship may minister the potion of imprisonment to me, in respect of poverty; but how I should be your patient to follow your pre-

or indeed through the laziness of compositors, who occasionally permit the letters that form such names as frequently occur, to remain together, when the rest of the page is distributed. Thus it will sometimes happen that one name is substituted for another. This observation will be well understood by those who have been engaged in long attendance on a printing-house; and those to whom my remark appears obscure, need not to lament their ignorance, as this kind of knowledge is usually purchased at the expence of much time, patience, and disappointment.

In 1778, when the foregoing observations first appeared, they had been abundantly provoked. Justice, however, obliges me to subjoin, that no other part of the same censure can equitably fall on the printing-office or compositors engaged in our present republication. Steevens.

I entirely agree with Mr. Steevens in thinking that Mr. Theobald's remark is of no weight. Having already discussed the subject very fully, it is here only necessary to refer the reader to vol. xvi. p. 410, *et seq.* in which I think I have shewn that there is no proof whatsoever that Falstaff ever was called Oldcastle in these plays. The letters prefixed to this speech crept into the first quarto copy, I have no doubt, merely from *Oldcastle* being behind the scenes, the familiar theatrical appellation of Falstaff, who was his stage-successor. All the actors, copyists, &c. were undoubtedly well acquainted with the former character, and probably used the two names indiscriminately.—Mr. Steevens's suggestion that *Old.* might have been the beginning of some actor's name does not appear to me probable; because in the list of "the names of the *principal* actors in all these plays" prefixed to the first folio, there is no actor whose name begins with this syllable; and we may be sure that the part of Falstaff was performed by a *principal* actor. Malone.

Principal actors, as at present, might have been often changing from one play-house to another; and the names of such of them as had quitted the company of Hemings and Condell, might therefore have been purposely omitted, when the list prefixed to the folio 1623 was drawn up. Steevens.

scriptions, the wise may make some dram of a scruple, or, indeed, a scruple itself.

Ch. Just. I sent for you, when there were matters against you for your life, to come speak with me.

Fal. As I was then advised by my learned counsel in the laws of this land-service, I did not come.

Ch. Just. Well, the truth is, sir John, you live in great infamy.

Fal. He that buckles him in my belt, cannot live in less.

Ch. Just. Your means are very slender, and your waste is great.

Fal. I would it were otherwise; I would my means were greater, and my waist slenderer.

Ch. Just. You have misled the youthful prince.

Fal. The young prince hath misled me: I am the fellow with the great belly, and he my dog [5].

Ch. Just. Well, I am loath to gall a new-healed wound; your day's service at Shrewsbury hath a little gilded over your night's exploit on Gads-hill: you may thank the unquiet time for your quiet o'er-posting that action.

Fal. My lord?

Ch. Just. But since all is well, keep it so: wake not a sleeping wolf.

[5] — he my dog.] I do not understand this joke. Dogs lead the blind, but why does a dog lead the fat? Johnson.

If the *fellow's great belly* prevented him from *seeing his* way, he would want a *dog* as well as a *blind* man. Farmer.

And though he had no absolute occasion for him, Shakspeare would still have supplied him with one. He seems to have been very little solicitous that his comparisons should answer completely on both sides. It was enough for him that *men* were sometimes led by dogs. Malone.

The allusion was probably to some well-known character of the time. Ben Jonson, in his Discoveries, has an anecdote of a notorious thief of the day, who was remarkable for his great belly. A little more information respecting this person might perhaps identify him with the character here alluded to. Talbot.

Fal. To wake a wolf, is as bad as to smell a fox.

Ch. Just. What! you are as a candle, the better part burnt out.

Fal. A wassel candle, my lord[6]; all tallow: if I did say of wax, my growth would approve the truth.

Ch. Just. There is not a white hair on your face, but should have his effect of gravity.

Fal. His effect of gravy, gravy, gravy.

Ch. Just. You follow the young prince up and down, like his ill angel[7].

Fal. Not so, my lord; your ill angel is light; but, I hope, he that looks upon me, will take me

[6] A wassel candle, &c.] A *wassel candle* is a *large candle lighted up at a feast.* There is a poor quibble upon the word *wax*, which signifies increase as well as the matter of the honey-comb. JOHNSON.

The same quibble has already occurred in Love's Labour's Lost, Act V. Sc. II.:

"That was the way to make his godhead *wax*."

STEEVENS.

[7] You follow the young prince up and down, like his ILL ANGEL.] Thus the quarto, 1600. Mr. Pope reads with the folio, 1623,—"*evil* angel." STEEVENS.

What a precious collator has Mr. Pope approved himself in this passage! Besides, if this were the true reading, Falstaff could not have made the witty and humorous evasion he has done in his reply. I have restored the reading of the oldest quarto. The Lord Chief Justice calls Falstaff the Prince's *ill angel* or genius: which Falstaff turns off by saying, an *ill angel* (meaning the coin called *an angel*) *is light;* but, surely, it cannot be said that he wants weight: ergo—the inference is obvious. Now money may be called *ill*, or *bad;* but it is never called *evil*, with regard to its being under weight. This Mr. Pope will facetiously call restoring *lost puns:* but if the author wrote a *pun*, and it happens to be *lost* in an editor's indolence, I shall, in spite of his grimace, venture at bringing it back to light. THEOBALD.

"As *light* as a clipt angel," is a comparison frequently used in the old comedies. So, in Ram-Alley, or Merry Tricks, 1611:

"—— The law speaks profit, does it not?——
"Faith, some *bad angels* haunt us now and then."

STEEVENS.

without weighing: and yet, in some respects, I grant, I cannot go, I cannot tell[8]: Virtue is of so little regard in these coster-monger times[9], that true valour is turned bear-herd: Pregnancy[1] is made a tapster, and hath his quick wit wasted in giving reckonings: all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You, that are old, consider not the capacities of us that are young: you measure the heat of our livers with the bitterness of your galls: and we that are in the yaward of our youth, I must confess, are wags too.

Ch. Just. Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? Is not your voice broken? your wind short? your chin double? your wit single[2]? and every part about you blasted

[8] — I cannot GO, I cannot TELL :] I cannot be taken in a reckoning; I cannot pass current. JOHNSON.

Mr. Gifford, in a note on Jonson's Every Man in his Humour, vol. i. p. 125, objects to this explanation. "*I cannot tell* (he observes) means, *I cannot tell what to think of it*, and nothing more." The phrase, with that signification, was certainly common; but, as it will also bear the sense which Dr. Johnson has assigned to it, his interpretation appears to me to suit the context better. Let the reader judge. BOSWELL.

[9] — in these COSTER-MONGER times,] In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money. JOHNSON.

A *coster-monger* is a *costard-monger*, a dealer in apples called by that name, because they are shaped like a *costard*, i. e. man's head. See vol. iv. p. 327, n. 6; and p. 330, n. 2. STEEVENS.

[1] — Pregnancy —] *Pregnancy* is *readiness*. So, in Hamlet:

"How *pregnant* his replies are?" STEEVENS.

[2] — your wit single?] We call a man single-witted, who attains but one species of knowledge. This sense I know not how to apply to Falstaff, and rather think that the Chief Justice hints at a calamity always incident to a grey-haired wit, whose misfortune is, that his merriment is unfashionable. His allusions are

with antiquity[3]? and will you yet call yourself young? Fye, fye, fye, sir John!

to forgotten facts; his illustrations are drawn from notions obscured by time; his *wit* is therefore *single*, such as none has any part in but himself. JOHNSON.

I believe all that Shakspeare meant was, that he had more *fat* than *wit*; that though his body was bloated by intemperance to twice its original size, yet his wit was not increased in proportion to it.

In ancient language, however, *single* often means *small*, as in the instance of beer; the strong and weak being denominated *double* and *single* beer. So, in The Captain, by Beaumont and Fletcher: "sufficient *single* beer, as cold as chrystal." Macbeth also speaks of his "*single* state of man." See vol. xi. p. 49, n. 6. STEEVENS.

Johnson's explanation of this passage is not conceived with his usual judgment.—It does not appear that Falstaff's merriment was antiquated or unfashionable; for if that had been the case, the young men would not have liked it so well, nor would that circumstance have been perceived by the Chief Justice, who was older than himself. But though Falstaff had such a fund of wit and humour, it was not unnatural that a grave judge, whose thoughts were constantly employed about the serious business of life, should consider such an improvident, dissipated old man, as *single-witted* or half-witted, as we should now term it. So, in the next Act, the Chief Justice calls him, a *great fool*; and even his friend Harry, after his reformation, bids him not to answer "with a *fool-born* jest," and adds, "that white hairs ill become a *fool* and jester."

I think, however, that this speech of the Chief Justice is somewhat in Falstaff's own style, which verifies what he says of himself, "that all the world loved to gird at him, and that he was not only witty in himself, but the cause that wit is in other men." M. MASON.

I think Mr. Steevens's interpretation the true one. *Single* however, (as an anonymous writer has observed,) may mean, *feeble* or *weak*. So, in Fletcher's Queen of Corinth, Act III. Sc. I.:

"All men believe it, when they hear him speak,
"He utters such *single* matter, in so infantly a voice."

Again, in Romeo and Juliet: "O *single*-soal'd jest, solely singular for the singleness," i. e. the tenuity.

In our author's time, as the same writer observes, small beer was called *single* beer, and that of a stronger quality, *double* beer. MALONE.

[3] — antiquity?] To use the word *antiquity* for *old age*, is not peculiar to Shakspeare. So, in Two Tragedies in One, &c. 1601:

Fal. My lord, I was born about three of the clock in the afternoon*, with a white head, and something a round belly. For my voice,—I have lost it with hollaing, and singing of anthems. To approve my youth further, I will not: the truth is, I am only old in judgment and understanding; and he that will caper with me for a thousand marks, let him lend me the money, and have at him. For the box o' the ear that the prince gave you,—he gave it like a rude prince, and you took it like a sensible lord. I have checked him for it; and the young lion repents: marry, not in ashes, and sackcloth; but in new silk, and old sack[4].

Ch. Just. Well, heaven send the prince a better companion!

Fal. Heaven send the companion a better prince! I cannot rid my hands of him.

Ch. Just. Well, the king hath severed you and prince Harry: I hear, you are going with lord John of Lancaster, against the archbishop, and the earl of Northumberland.

Fal. Yea; I thank your pretty sweet wit for it. But look you pray, all you that kiss my lady peace at home, that our armies join not in a hot day! for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily: if it be a hot day, an I brandish any thing but my bottle, I would I might never spit white again[5]. There is not a

* Folio omits *about three of the clock in the afternoon*.

" For false illusion of the magistrates
" With borrow'd shapes of false *antiquity*." Steevens.

[4] — marry, not in ashes, and sackcloth; but in new silk, and old sack.] So, Sir John Harrington, of a reformed brother. Epigrams, l. 3, 17:

" Sackcloth and cinders they advise to use;
" Sack, cloves and sugar thou would'st have to chuse."

Bowle.

[5] — would I might never SPIT WHITE again.] i. e. May I

dangerous action can peep out his head, but I am thrust upon it: Well, I cannot last ever: But it was always [6] yet the trick of our English nation, if they have a good thing, to make it too common. If you will needs say, I am an old man, you should give me rest. I would to God, my name were not so terrible to the enemy as it is. I were better to be eaten to death with rust, than to be scoured to nothing with perpetual motion.

Ch. Just. Well, be honest, be honest; And God bless your expedition!

Fal. Will your lordship lend me a thousand pound, to furnish me forth?

Ch. Just. Not a penny, not a penny; you are too impatient to bear crosses [7]. Fare you well: Commend me to my cousin Westmoreland.

[*Exeunt Chief Justice and Attendant.*

Fal. If I do, fillip me with a three-man beetle [8].

never have my stomach inflamed again with liquor; for, to *spit white* is the consequence of inward heat. So, in Mother Bombie, a comedy, 1594: "They have sod their livers in sack these forty years; that makes them *spit white broth* as they do." Again, in The Virgin Martyr, by Massinger:

"—— I could not have *spit white* for want of drink."

Steevens.

[6] But it was always, &c.] This speech, in the folio, concludes at—"I cannot last ever." All the rest is restored from the quarto. A clear proof of the superior value of those editions, when compared with the publication of the players. Steevens.

[7] — you are too impatient to bear CROSSES.] I believe a quibble was here intended. Falstaff had just asked his lordship to lend him *a thousand pound*, and he tells him in return that he is not to be entrusted with money. A *cross* is a coin so called, because stamped with a cross. So, in As You Like It:

"If I should bear you, I should bear no *cross*."

Steevens.

[8] — FILLIP me with a THREE-MAN BEETLE.] A beetle wielded by three men. Pope.

A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two

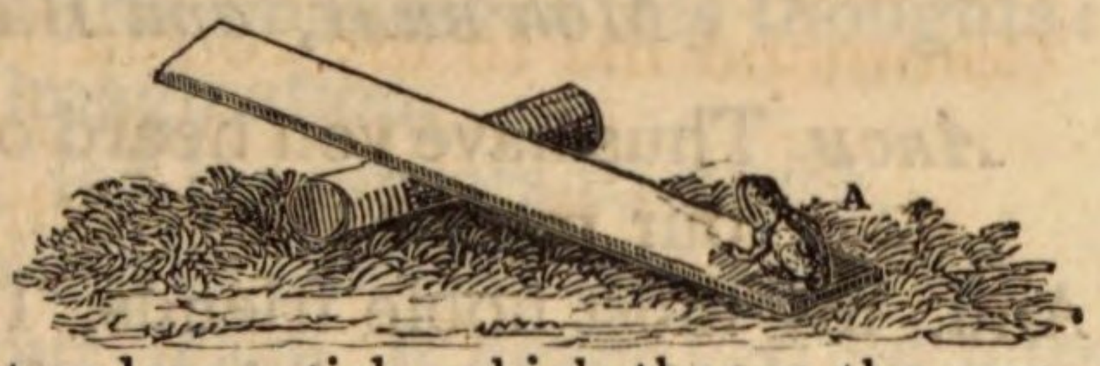
—A man can no more separate age and covetousness, than he can part young limbs and lechery: but the gout galls the one, and the pox pinches the other; and so both the degrees prevent my curses [9]. —Boy!——

Page. Sir?

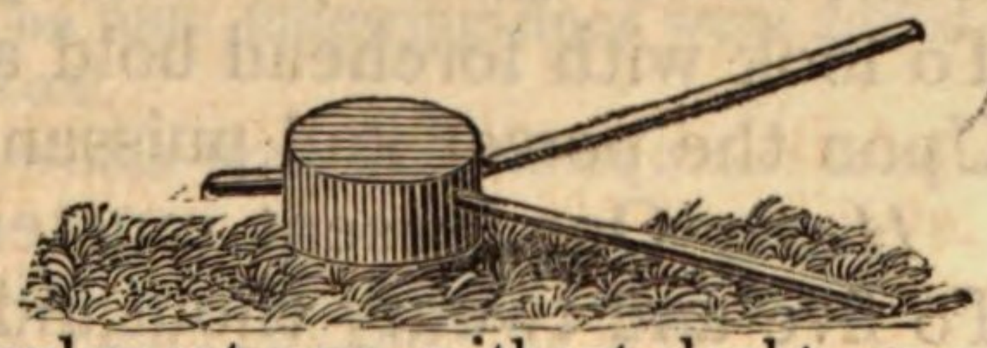
Fal. What money is in my purse?

Page. Seven groats and two-pence.

Fal. I can get no remedy against this consumption of the purse: borrowing only lingers and lingers it out, but the disease is incurable.—Go bear this letter to my lord of Lancaster; this to the prince; this to the earl of Westmoreland; and this to old mistress Ursula, whom I have weekly



or three feet long, at right angles, over a stick about two or three inches diameter, as per sketch. Then placing the toad at A, the other end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Filliping the Toad*.—A *three-man beetle* is an implement used for driving piles; it is made of a log of wood about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short and two long handles, as per sketch. A man at each of the long handles manages the fall of the beetle, and a third man, by the short handle, assists in raising it to strike the blow. Such an implement was, without doubt, very suitable for *filliping* so corpulent a being as Falstaff.



With this happy illustration, and the drawings annexed, I was favoured by Mr. Johnson, the architect. Steevens.

So, in A World of Wonders, A Mass of Murthers, A Covie of Cosenages, &c. 1595, sign. F. "—whilst Arthur Hall was weighing the plate, Bullock goes into the kitchen and fetcheth a heavie washing *betle*, wherewith he comming behinde Hall, strake him," &c. Reed.

9 — prevent my curses.] To *prevent* means, in this place, to *anticipate*. So, in the 119th Psalm: "Mine eyes *prevent* the night watches." Steevens.

sworn to marry since I perceived the first white hair on my chin: About it; you know where to find me. [*Exit Page.*] A pox of this gout! or, a gout of this pox! for the one, or the other, plays the rogue with my great toe. It is no matter, if I do halt; I have the wars for my colour, and my pension shall seem the more reasonable: A good wit will make use of any thing; I will turn diseases to commodity [1]. [*Exit.*

SCENE III.

York. A Room in the Archbishop's Palace.

Enter the Archbishop of York, the Lords HASTINGS, **MOWBRAY*, and *BARDOLPH*.*

ARCH. Thus have you heard our cause, and known our means;
And, my most noble friends, I pray you all,
Speak plainly your opinions of our hopes:—
And first, lord marshal, what say you to it?

MOWB. I well allow the occasion of our arms;
But gladly would be better satisfied,
How, in our means, we should advance ourselves
To look with forehead bold and big enough
Upon the power and puissance of the king.

HAST. Our present musters grow upon the file
To five and twenty thousand men of choice;
And our supplies live largely in the hope
Of great Northumberland, whose bosom burns
With an incensed fire of injuries.

BARD. The question then, lord Hastings, standeth thus;—
Whether our present five and twenty thousand

[1] — to COMMODITY.] i. e. profit, self-interest. See vol. xv. p. 258, n. 8. STEEVENS.

May hold up head without Northumberland.
Hast. With him, we may.
Bard. Ay, marry, there's the point;
But if without him we be thought too feeble,
My judgment is, we should not step too far[2]
Till we had his assistance by the hand:
For, in a theme so bloody-fac'd as this,
Conjecture, expectation, and surmise
Of aids uncertain, should not be admitted.
Arch. 'Tis very true, lord Bardolph; for, indeed,
It was young Hotspur's case at Shrewsbury.
Bard. It was, my lord; who lin'd himself with hope,
Eating the air on promise of supply,
Flattering himself with project of a power
Much smaller[3] than the smallest of his thoughts:
And so, with great imagination,
Proper to madmen, led his powers to death,
And, winking, leap'd into destruction.
Hast. But, by your leave, it never yet did hurt,
To lay down likelihoods, and forms of hope.
Bard. Yes, in this present quality of war;—
Indeed the instant action[4], (a cause on foot,)

[2] —step too far—] The four following lines were added in the second edition. JOHNSON.

[3] Much smaller—] i. e which turned out to be much smaller. MUSGRAVE.

[4] Yes, in this present quality of war; &c.] These first twenty lines were first inserted in the folio of 1623.

The first clause of this passage is evidently corrupted. All the folio editions and Mr. Rowe's concur in the same reading, which Mr. Pope altered thus:

"Yes, *if* this present quality of war
"*Impede* the instant *act*."

This has been silently followed by Mr. Theobald, Sir Thomas Hanmer, and Dr. Warburton; but the corruption is certainly deeper, for, in the present reading, Bardolph makes the inconvenience of *hope* to be that it may cause delay, when, indeed, the whole tenor of his argument is to recommend delay to the rest

Lives so in hope, as in an early spring
We see the appearing buds; which, to prove fruit,
Hope gives not so much warrant, as despair,

that are too forward. I know not what to propose, and am afraid that something is omitted, and that the injury is irremediable. Yet, perhaps, the alteration requisite is no more than this:

" Yes, *in* this present quality of war,
" Indeed *of* instant action."

" It never, (says Hastings,) did harm to lay down likelihoods of hope." " Yes, (says Bardolph,) *it has done harm* in this present quality of war, *in a state of things such as is now before us*, of war, indeed of instant action." This is obscure, but Mr. Pope's reading is still less reasonable. JOHNSON.

I have adopted Dr. Johnson's emendation, though I think we might read:

" —— if this present quality of war
" *Impel* the instant action."

Hastings says, it never yet did hurt to lay down likelihoods and forms of hope. Yes, says Bardolph, it has in every case like ours, where an army inferior in number, and waiting for supplies, has, without that reinforcement, *impelled*, or hastily brought on, an immediate action. STEEVENS.

If we may be allowed to read—*instanc'd*, the text may mean—Yes, it has done harm in every case like ours; indeed, it did harm in young Hotspur's case at Shrewsbury, which the Archbishop of York has just *instanced* or given as an example. TOLLET.

This passage is allowed on all hands to be corrupt, but a slight alteration will, I apprehend, restore the true reading:

" Yes, if this present quality of war,
" *Induc'd* the instant action." HENLEY.

Mr. M. Mason has proposed the same reading. STEEVENS.

" — *in* this present quality of war;" This and the following nineteen lines appeared first in the folio. That copy reads:

" Yes, *if* this present," &c.

I believe the old reading is the true one, and that a line is lost; but have adopted Dr. Johnson's emendation, because it makes sense. The punctuation now introduced appears to me preferable to that of the old edition, in which there is a colon after the word *action*.

Bardolph, I think, means to say, " Indeed the *present* action (our cause being now on foot, war being actually levied,) lives so in hope," &c. otherwise the speaker is made to say, in general, that *all* causes once on foot afford no hopes that may securely be relied on; which is certainly not true. MALONE.

That frosts will bite them. When we mean to
build,
We first survey the plot, then draw the model;
And, when we see the figure of the house,
Then must we rate the cost of the erection:
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices; or, at least [5], desist
To build at all? Much more, in this great work,
(Which is, almost, to pluck a kingdom down,
And set another up,) should we survey
The plot of situation, and the model;
Consent upon a sure foundation [6];
Question surveyors; know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else,
We fortify in paper, and in figures,
Using the names of men, instead of men:
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

Hast. Grant, that our hopes (yet likely of fair
birth,)
Should be still born, and that we now possess'd
The utmost man of expectation;
I think, we are a body strong enough,
Even as we are, to equal with the king.

Bard. What! is the king but five and twenty
thousand?

Hast. To us, no more; nay, not so much, lord
Bardolph.

[5] — at least,] Perhaps we should read—*at last*. Steevens.

[6] Consent upon a sure foundation;] i. e. agree. So, in As You Like It, vol. vi. p. 437: "For all your writers do *consent* that ipse is he." Again, ibid. p. 489: "— *consent* with both, that we may enjoy each other." Steevens.

For his divisions, as the times do brawl,
Are in three heads: one power against the French[8],
And one against Glendower; perforce, a third
Must take up us: So is the unfirm king
In three divided; and his coffers sound
With hollow poverty and emptiness.

Arch. That he should draw his several strengths together,
And come against us in full puissance,
Need not be dreaded.

Hast. If he should do so[9],
He leaves his back unarm'd, the French and Welsh
Baying him at the heels: never fear that.

Bard. Who, is it like, should lead his forces hither?

Hast. The duke of Lancaster, and Westmoreland[1]:

[8] — one power against the French,] During this rebellion of Northumberland and the Archbishop, a French army of twelve thousand men landed at Milford Haven, in Wales, for the aid of Owen Glendower. See Holinshed, p. 531. Steevens.

[9] If he should do so,] This passage is read, in the first edition, thus: "If he should do so, French and Welsh he leaves his back unarmed, they baying him at the heels, never fear that." These lines, which were evidently printed from an interlined copy not understood, are properly regulated in the next edition, and are here only mentioned to show what errors may be suspected to remain. Johnson.

I believe the editor of the folio did not correct the quarto rightly; in which the only error probably was [as Mr. Capell has observed] the omission of the word *to*:

"*To* French and Welsh he leaves his back unarm'd,
"They baying him at the heels; never fear that."

Malone.

[1] The duke of Lancaster, &c.] This is an anachronism. Prince John of Lancaster was not created a duke till the second year of the reign of his brother, King Henry V. Malone.

This mistake is pointed out by Mr. Steevens in another place. It is not, however, true, that "King Henry IV. was himself the last person that ever bore the title of *Duke of Lancaster*," as Prince Henry actually enjoyed it at this very time, and had done so from the first year of his father's reign, when it was conferred upon him

Against the Welsh, himself, and Harry Monmouth:
But who is substituted 'gainst the French,
I have no certain notice.

Arch. Let us on[2];
And publish the occasion of our arms.
The commonwealth is sick of their own choice,
Their over-greedy love hath surfeited:—
An habitation giddy and unsure
Hath he, that buildeth on the vulgar heart.
O thou fond many[3]! with what loud applause
Didst thou beat heaven with blessing Bolingbroke,
Before he was what thou would'st have him be?
And being now trimm'd in thine own desires,
Thou, beastly feeder, art so full of him,
That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard;
And now thou would'st eat thy dead vomit up,
And howl'st to find it. What trust is in these times?
They that, when Richard liv'd, would have him die,
Are now become enamour'd on his grave:
Thou, that threw'st dust upon his goodly head,
When through proud London he came sighing on
After the admired heels of Bolingbroke,
Cry'st now, *O earth, yield us that king again,*

in full parliament. *Rot. Parl.* 111, 428, 532. Shakspeare was misled by Stowe, who, speaking of Henry's first parliament, says, "—then the King rose, and made his eldest son Prince of Wales, &c. his *second sonne* was there made *Duke of Lancaster*." *Annales*, 1631, p. 323. He should therefore seem to have consulted this author between the times of finishing the last play, and beginning the present. Ritson.

[2] Let us on; &c.] This excellent speech of York was one of the passages added by Shakspeare after his first edition. Pope.

This speech first appeared in the folio. Malone.

[3] O thou fond many!] *Many* or *meyny*, from the French *mesnie*, a multitude. Douce.

And take thou this! O thoughts of men accurst!
Past, and to come, seem best; things present, worst.

Mowb. Shall we go draw our numbers, and set on?

Hast. We are time's subjects, and time bids be gone. [*Exeunt.*

ACT II. SCENE I.

London. A Street.

Enter Hostess; Fang, and his Boy, with her; and Snare following.

Host. Master Fang, have you entered the action?

Fang. It is entered.

Host. Where is your yeoman[5]? Is it a lusty yeoman? will a' stand to't?

Fang. Sirrah, where's Snare?

Host. O lord, ay: good master Snare.

Snare. Here, here.

Fang. Snare, we must arrest sir John Falstaff.

Host. Yea, good master Snare; I have entered him and all.

Snare. It may chance cost some of us our lives, for he will stab.

Host. Alas the day! take heed of him; he stabbed me in mine own house, and that most beastly: in good faith, a' cares not what mischief he doth, if his weapon be out: he will foin like any devil; he will spare neither man, woman, nor child.

Fang. If I can close with him, I care not for his thrust.

[5] Where is your YEOMAN?] A bailiff's follower was, in our author's time, called a serjeant's *yeoman*. MALONE.

Host. No, nor I neither: I'll be at your elbow.

Fang. An I but fist him once; an a' come but within my vice [6];—

Host. I am undone by his going; I warrant you, he's an infinitive thing upon my score:—Good master Fang, hold him sure;—good master Snare, let him not 'scape. He comes continuantly to Pie-corner, (saving your manhoods,) to buy a saddle; and he's indited to dinner to the lubbar's head [7] in Lumbert-street, to master Smooth's the silkman: I pray ye, since my exion is entered, and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long loan [8] for a poor lone woman [9] to bear: and I have borne, and borne, and borne; and have been fubbed off,

[6] — an a' come but within my VICE;] Vice or grasp; a metaphor taken from a smith's vice: there is another reading in the old edition, *view*, which I think not so good. POPE.

Vice is the reading of the folio, *view* of the quarto. STEEVENS.

The *fist* is vulgarly called the *vice* in the West of England. HENLEY.

[7] — lubbar's head —] This is, I suppose, a colloquial corruption of the Libbard's head. JOHNSON.

[8] A hundred mark is a long LOAN —] Old copy—long *one*. STEEVENS.

A long *one?* a long what? It is almost needless to observe, how familiar it is with our poet to play the chimes upon words similar in sound, and differing in signification; and therefore I make no question but he wrote—"A hundred mark is a long *loan* for a poor *lone* woman to bear:" i. e. a hundred mark is a good round sum for a poor widow to venture on trust. THEOBALD.

The alteration on the suggestion of Theobald, has been very unnecessarily and improperly made. The hostess means to say that a hundred mark is a long *mark*, that is, *score*, *reckoning*, for her to bear. The use of mark in the singular number in familiar language, admits very well of this equivoque. DOUCE.

[9] — a poor lone woman —] A *lone woman* is an *unmarried woman*. So, in the title-page to A Collection of Records, &c. 1642: "That Queen Elizabeth being a *lone woman*, and having few friends, refusing to marry," &c. Again, in Maurice Kyffin's translation of Terence's Andria, 1588: "Moreover this Glycerie is a *lone woman;*"—"tum hæc *sola* est mulier." In The First

and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing; unless a woman should be made an ass, and a beast, to bear every knave's wrong.——

Enter Sir JOHN FALSTAFF, PAGE, *and* BARDOLPH.

Yonder he comes; and that arrant malmsey-nose [1] knave, Bardolph, with him. Do your offices, do your offices, master Fang and master Snare; do me, do me, do me your offices.

FAL. How now? whose mare's dead? what's the matter?

FANG. Sir John, I arrest you at the suit of mistress Quickly.

FAL. Away, varlets!—Draw, Bardolph; cut me off the villain's head; throw the quean in the channel.

HOST. Throw me in the channel? I'll throw thee in the channel. Wilt thou? wilt thou? thou bastardly rogue!—Murder, murder! O thou honey-suckle villain! wilt thou kill God's officers, and the king's? O thou honey-seed rogue [2]! thou art a honey-seed; a man-queller [3], and a woman-queller.

Part of King Henry IV. Mrs. Quickly had a husband alive. She is now a widow. STEEVENS.

[1] — malmsey-nose —] That is, red nose, from the effect of malmsey wine. JOHNSON.

In the old song of Sir Simon the King, the burthen of each stanza is this:

" Says old Sir Simon the king,
" Says old Sir Simon the king,
" With his ale-dropt hose,
" And his *malmsey-nose*,
" Sing hey ding, ding a ding." PERCY.

[2] — honey-suckle villain!—honey-seed rogue!] The landlady's corruption of *homicidal* and *homicide*. THEOBALD.

[3] — a man-queller,] Wicliff, in his Translation of the New

Fal. Keep them off, Bardolph.

Fang. A rescue! a rescue!

Host. Good people, bring a rescue or two.—Thou wo't, wo't thou[4]? thou wo't, wo't thou? do, do, thou rogue! do, thou hemp-seed!

Fal. Away, you scullion[5]! you rampallian! you fustilarian[6]! I'll tickle your catastrophe[7].

Enter the Lord Chief Justice, attended.

Ch. Just. What's the matter? keep the peace here, ho!

Host. Good my lord, be good to me! I beseech you, stand to me!

Testament, uses this word for *carnifex.* Mark, vi. 27: "Herod sent a *man-queller*, and commanded his head to be brought." Steevens.

[4] Thou wo't, wo't thou? &c.] The first folio reads, I think less properly, "Thou wilt not? thou wilt not?" Johnson.

[5] *Fal.* Away, you scullion!] This speech is given to the Page in all the editions to the folio of 1664. It is more proper for Falstaff, but that the boy must not stand quite silent and useless on the stage. Johnson.

[6] — rampallian!—fustilarian!] The first of these terms of abuse may be derived from *ramper*, Fr. *to be low in the world.* The other from *fustis*, a *club;* i. e. a person whose weapon of defence is a cudgel, not being entitled to wear a sword.

The following passage, however, in A New Trick to cheat the Devil, 1639, seems to point out another derivation of *rampallian:*

"And bold *rampallian* like, swear and drink drunk."

It may therefore mean a *ramping* riotous strumpet. Thus, in Greene's Ghost haunting Coneycatchers: "Here was Wiley Beguily rightly acted, and an aged *rampalion* put beside her schoole-tricks." Steevens.

Fustilarian is, I believe, a made word, from *fusty.* Mr. Steevens's last explanation of *rampallian* appears the true one. Malone.

[7] — I'll tickle your catastrophe.] This expression occurs several times in The Merry Devil of Edmonton, 1608: "Bankes your ale is a Philistine; foxe zhart there fire i' th' tail ont; you are a rogue to charge us with mugs i' th' rereward. A plague o' this wind! O, it *tickles our catastrophe.*" Again: "— to seduce my blind customers; I'll *tickle his catastrophe* for this." Steevens.

Ch. Just. How now, sir John? what, are you brawling here?
Doth this become your place, your time, and business?
You should have been well on your way to York.—
Stand from him, fellow; Wherefore hang'st thou on him?

Host. O my most worshipful lord, an't please your grace, I am a poor widow of Eastcheap, and he is arrested at my suit.

Ch. Just. For what sum?

Host. It is more than for some, my lord; it is for all, all I have: he hath eaten me out of house and home; he hath put all my substance into that fat belly of his:—but I will have some of it out again, or I'll ride thee o' nights, like the mare.

Fal. I think, I am as like to ride the mare [8], if I have any vantage of ground to get up.

Ch. Just. How comes this, Sir John? Fye! what man of good temper would endure this tempest of exclamation? Are you not ashamed, to enforce a poor widow to so rough a course to come by her own?

Fal. What is the gross sum that I owe thee?

Host. Marry, if thou wert an honest man, thyself, and the money too. Thou didst swear to me

[8] — to ride the MARE,] The Hostess had threatened to ride Falstaff like the *Incubus* or *Night-Mare;* but his allusion, (if it be not a wanton one,) is to the *Gallows*, which is ludicrously called the *Timber*, or *two-legg'd Mare*. So, in Like Will to Like, quoth the Devil to the Collier, 1587. The Vice is talking of Tyburn:

"This piece of land whereto you inheritors are,
"Is called the land of the *two-legg'd Mare*.
"In this piece of ground there is a *Mare* indeed,
"Which is the quickest *Mare* in England for speed."

Again:

"I will help to bridle the *two-legg'd Mare*
"And both you for to *ride* need not to spare." STEEVENS.

upon a parcel-gilt goblet[9], sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson[1] week, when the prince broke thy head for liking his father to a singing-man[2] of Windsor; thou didst swear to me then, as I was washing thy wound, to marry me, and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife[3], come in

9 — a parcel-gilt goblet,] A "parcel-gilt goblet" is a goblet gilt only on such parts of it as are embossed. On the books of the Stationers' Company, among their plate 1560, is the following entry: "Item, nine spoynes of silver, whereof vii gylte and ii *parcell-gylte*." The same records contain fifty instances to the same purpose: of these spoons the saint or other ornament on the handle was the only part gilt. Thus, in Ben Jonson's Alchemist:

"———— or changing
"His *parcel-gilt* to massy gold."

Again, in Heywood's Silver Age, 1613:

"I am little better than a *parcel-gilt* bawd."

Holinshed, describing the arrangement of Wolsey's plate, says: "— and in the council-chamber was all white, and *parcel-gilt* plate." STEEVENS.

Langham, describing a bride-cup, says it was "foormed of a sweet sucket barrel, a faire turn'd foot set too it, all seemly besylvered and *parcel-gilt*." Again, in The XII Merry Iestes of the Widdow Edyth:

"A standyng cup with a cover *parcell gilt*." RITSON.

Parcel-gilt means what is now called by artists *party-gilt*; that is, where part of the work is gilt, and part left plain or ungilded. MALONE.

1 — Wheeson —] So the quarto. The folio corrects it—*Whitsun*; but the blunder is much in the Hostess's manner. So, *Peesel*, for *Pistol*, and many other words mistaken in the same way. MALONE.

2 — for LIKING HIS FATHER to a singing man —] Such is the reading of the first edition; all the rest have—"for *likening him* to a singing man." The original edition is right; the Prince might allow familiarities with himself, and yet very properly break the knight's head when he ridiculed his father. JOHNSON.

Liking is the reading of the quarto 1600, and is better suited to Dame Quickly than *likening*, the word substituted instead of it, in the folio. MALONE.

3 — goodwife KEECH, the butcher's wife,] A *Keech* is the fat of an ox rolled up by the butcher into a round lump. STEEVENS.

then, and call me gossip Quickly? coming in to borrow a mess of vinegar[3]; telling us, she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee, they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying, that ere long they should call me madam? And didst thou not kiss me, and bid me fetch thee thirty shillings? I put thee now to thy book-oath; deny it, if thou canst.

Fal. My lord, this is a poor mad soul; and she says, up and down the town, that her eldest son is like you: she hath been in good case, and, the truth is, poverty hath distracted her. But for these foolish officers, I beseech you, I may have redress against them.

Ch. Just. Sir John, sir John, I am well acquainted with your manner of wrenching the true cause the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level consideration; you have[4], as it appears to me, practised upon the easy-yielding spirit of this

[3] —a MESS of vinegar;] So, in Mucedorus:

"I tell you all the *messes* are on the table already,
"There wants not so much as a *mess of mustard*."

Again, in an ancient interlude published by Rastel; no title or date:

"Ye mary sometyme in a *messe* of *vergesse*."

A *mess* seems to have been the common term for a small proportion of any thing belonging to the kitchen. STEEVENS.

So the Scriptural term: "a *mess* of pottage." MALONE.

[4] — you have, &c.] In the first quarto it is read thus:—"You have, (as it appears to me,) practised upon the easy-yielding spirit of this woman, and made her serve your uses both in purse and person." Without this, the following exhortation of the Chief Justice is less proper. JOHNSON.

In the folio the words—"and made her serve," &c. were omitted. And in the subsequent speech, "the villainy you have

woman, and made her serve your uses both in purse and person.

Host. Yea, in troth, my lord.

Ch. Just. Pr'ythee, peace:—Pay her the debt you owe her, and unpay the villainy you have done with her; the one you may do with sterling money, and the other with current repentance.

Fal. My lord, I will not undergo this sneap[5] without reply. You call honourable boldness, impudent sauciness: if a man will make court'sy, and say nothing, he is virtuous: No, my lord, my humble duty remembered, I will not be your suitor; I say to you, I do desire deliverance from these officers, being upon hasty employment in the king's affairs.

Ch. Just. You speak as having power to do wrong: but answer in the effect of your reputation[6], and satisfy the poor woman.

Fal. Come hither, hostess. [*Taking her aside.*

Enter Gower.

Ch. Just. Now, master Gower, what news?

Gow. The king, my lord, and Harry prince of Wales

done *with* her," is improperly changed to "the villainy you have done her." Malone.

[5] —this SNEAP —] A Yorkshire word for *rebuke*. Pope.

Sneap signifies to *check*; as children easily *sneaped*; herbs and fruits *sneaped* with cold weather. See Ray's Collection.

Again, in Brome's Antipodes, 1638:

"Do you *sneap* me too, my lord?"

Again:

"No need to come hither to be *sneap'd*."

Again:

"—— even as now I was not,
"When you *sneap'd* me, my lord."

The word is derived from *snyb*, Scotch. We still use *snub* in the same sense. Steevens.

I can find no authority for this Scotch etymology. Boswell.

[6] —answer in the effect of your reputation,] That is, answer in a manner suitable to your character. Johnson.

Are near at hand: the rest the paper tells.

Fal. As I am a gentleman;——

Host. Nay, you said so before.

Fal. As I am a gentleman;——Come, no more words of it.

Host. By this heavenly ground I tread on, I must be fain to pawn both my plate, and the tapestry of my dining-chambers.

Fal. Glasses, glasses, is the only drinking [7]: and for thy walls,—a pretty slight drollery, or the story of the prodigal, or the German hunting in water-work [8], is worth a thousand of these bed hangings [9],

7 —I must be fain to PAWN—MY PLATE,——

—GLASSES, GLASSES, IS THE ONLY DRINKING:] Mrs. Quickly is here in the same state as the Earl of Shrewsbury, who, not having been paid for the diet, &c. of Mary Queen of Scots, while she was in his custody, in 1580, writes as follows to Thomas Bawdewyn: "I wold have you bye me *glasses to drink in*: Send me word what olde *plat* yeldes the ounce, for I wyll not leve me a *cuppe of sylvare to drink in*, but I wyll see the next terme my creditors payde." See Lodge's Illustrations of English History, vol. ii. p. 252. STEEVENS.

8 —GERMAN hunting in WATER-WORK,] i. e. in water colours. WARBURTON.

So, in Holinshed, p. 819: "The king for himself had a house of timber, &c. and for his other lodgings he had great and goodlie tents of blue *waterwork* garnished with yellow and white." It appears also from the same Chronicle, p. 840, that these *painted cloths* were brought from Holland. The *German* hunting was therefore a subject very likely to be adopted by the artists of that country.

Drayton, in his 4th Eclogue, speaks contemptuously of such hangings:

"Nor *painted* rags then cover'd rotten walls." STEEVENS.

The *German* hunting is, I suppose, hunting the *wild boar*. Shakspeare, in another place, speaks of "a full-acorn'd boar, *a German* one." FARMER.

9 —these BED-hangings,] We should read *dead*-hangings, i. e. faded. WARBURTON.

I think the present reading may well stand. He recommends painted canvas instead of tapestry, which he calls *bed-hangings*, in contempt, as fitter to make curtains than to hang walls.

JOHNSON.

and these fly bitten tapestries. Let it be ten pound, if thou canst. Come, an it were not for thy humours, there is not a better wench in England. Go, wash thy face, and 'draw[1] thy action; Come, thou must not be in this humour with me; dost not know me? Come, come, I know thou wast set on to this.

Host. Pray thee, sir John, let it be but twenty nobles; i' faith I am loath to pawn my plate, in good earnest, la.

Fal. Let it alone; I'll make other shift: you'll be a fool still.

Host. Well, you shall have it, though I pawn my gown. I hope, you'll come to supper: You'll pay me all together?

Fal. Will I live?—Go, with her, with her; [*To Bardolph*[2].] hook on, hook on.

Host. Will you have Doll Tear-sheet meet you at supper?

Fal. No more words; let's have her.

[*Exeunt Hostess, Bardolph, Officers, and Page.*

Ch. Just. I have heard better news.

Fal. What's the news, my good lord?

Ch. Just. Where lay the king last night?

Gow. At Basingstoke[3], my lord.

[1] —'DRAW thy action:] *Draw* means here *withdraw.* M. MASON.

[2] To BARDOLPH.] In former editions the marginal direction is—*To the Officers.* MALONE.

I rather suspect that the words *hook on, hook on,* are addressed to *Bardolph,* and mean, go you with her, hang upon her, and keep her in the same humour. In this sense the expression is used in The Guardian, by Massinger:

" *Hook on;* follow him, harpies." STEEVENS.

[3] At BASINGSTOKE,] The quarto reads at *Billingsgate.* The players set down the name of the place which was the most familiar to them. STEEVENS.

Fal. I hope, my lord, all's well: What's the news, my lord?

Ch. Just. Come all his forces back?

Gow. No; fifteen hundred foot, five hundred horse,
Are march'd up to my lord of Lancaster,
Against Northumberland, and the archbishop.

Fal. Comes the king back from Wales, my noble lord?

Ch. Just. You shall have letters of me presently:
Come, go along with me, good master Gower.

Fal. My lord!

Ch. Just. What's the matter?

Fal. Master Gower, shall I entreat you with me to dinner?

Gow. I must wait upon my good lord here: I thank you, good sir John.

Ch. Just. Sir John, you loiter here too long, being you are to take soldiers up in counties as you go.

Fal. Will you sup with me, master Gower?

Ch. Just. What foolish master taught you these manners, sir John?

Fal. Master Gower, if they become me not, he was a fool that taught them me.—This is the right fencing grace, my lord; tap for tap, and so part fair.

Ch. Just. Now the Lord lighten thee! thou art a great fool. [*Exeunt.*

SCENE II.

The Same. Another Street.

Enter Prince Henry and Poins.

P. Hen. Trust me, I am exceeding weary.

Poins. Is it come to that? I had thought,

weariness durst not have attached [4] one of so high blood.

P. Hen. 'Faith, it does me; though it discolours the complexion of my greatness to acknowledge it. Doth it not show vilely in me, to desire small beer?

Poins. Why, a prince should not be so loosely studied, as to remember so weak a composition.

P. Hen. Belike then, my appetite was not princely got; for by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. What a disgrace is it to me, to remember thy name? or to know thy face to-morrow? or to take note how many pair of silk stockings thou hast; *viz.* these, and those that were the peach colour'd ones? or to bear the inventory of thy shirts; as, one for superfluity, and one other for use?—but that, the tennis-court-keeper knows better than I; for it is a low ebb of linen with thee, when thou keepest not racket there; as thou hast not done a great while, because the rest of thy low-countries have made a shift to eat up thy holland: and God knows [5], whether those that bawl out the

[4] —attached—] i. e. arrested. Talbot.

[5] —and God knows, &c.] This passage Mr. Pope restored from the first edition. I think it may as well be omitted. It is omitted in the first folio, and in all subsequent editions before Mr. Pope's, and was perhaps expunged by the author. The editors, unwilling to lose any thing of Shakspeare's, not only insert what he has added, but recall what he has rejected. Johnson.

I have not met with positive evidence that Shakspeare rejected any passages whatever. Such proof may indeed be inferred from the quartos which were published in his life-time, and are declared (in their titles) to have been enlarged and corrected by his own hand. These I would follow, in preference to the folio, and should at all times be cautious of opposing its authority to that of the elder copies. Of the play in question, there is no quarto extant but that in 1600, and therefore we are unauthorized to assert that a single passage was omitted by consent of the poet himself. I do not think I have a right to expunge what

ruins of thy linen [5], shall inherit his kingdom: but the midwives say, the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthened.

Poins. How ill it follows, after you have laboured so hard, you should talk so highly? Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is?

P. Hen. Shall I tell thee one thing, Poins?

Poins. Yes; and let it be an excellent good thing.

P. Hen. It shall serve among wits of no higher breeding than thine.

Poins. Go to; I stand the push of your one thing that you will tell.

P. Hen. Why, I tell thee,—it is not meet that I should be sad, now my father is sick: albeit I could tell to thee, (as to one it pleases me, for fault of a better, to call my friend,) I could be sad, and sad indeed too.

Poins. Very hardly upon such a subject.

P. Hen. By this hand, thou think'st me as far in the devil's book, as thou, and Falstaff, for obduracy and persistency: Let the end try the man. But I tell thee,—my heart bleeds inwardly, that my fa-

Shakspeare should seem to have written, on the bare authority of the player-editors. I have therefore restored the passage in question to the text. Steevens.

This and many other similar passages were undoubtedly struck out of the playhouse copies by the Master of the Revels. Malone.

5 —that bawl out the ruins of thy linen,] I suspect we should read—"that bawl out *of* the ruins of thy linen;" i. e. his bastard children, wrapt up in his old shirts. The subsequent words confirm this emendation. The latter part of this speech, "And God knows," &c. is omitted in the folio. Malone.

"*Out* the ruins" is the same as "out *of*," &c. Of this elliptical phraseology I have seen instances, though I omitted to note them. Steevens.

ther is so sick: and keeping such vile company as thou art, hath in reason taken from me all ostentation of sorrow [6].

Poins. The reason?

P. Hen. What would'st thou think of me, if I should weep?

Poins. I would think thee a most princely hypocrite.

P. Hen. It would be every man's thought: and thou art a blessed fellow, to think as every man thinks; never a man's thought in the world keeps the road-way better than thine: every man would think me an hypocrite indeed. And what accites your most worshipful thought to think so?

Poins. Why, because you have been so lewd, and so much engraffed to Falstaff.

P. Hen. And to thee.

Poins. By this light, I am well spoken of, I can hear it with my own ears: the worst that they can say of me is, that I am a second brother, and that I am a proper fellow of my hands [7]; and those two things, I confess, I cannot help. By the mass, here comes Bardolph.

P. Hen. And the boy that I gave Falstaff: he

[6] —all OSTENTATION of sorrow.] *Ostentation* is here not boastful show, but simply show. Merchant of Venice:

"——— one well studied in a sad *ostent*
"To please his grandame." JOHNSON.

[7] —proper fellow of my hands;] A tall or proper fellow of his hands, was a stout fighting man. JOHNSON.

In this place, however, it means a good looking, well made, personable man. Poins might certainly have helped his being a fighting fellow. RITSON.

A handsome fellow of my size; or of my inches, as we should now express it. M. MASON.

Proper, it has been already observed, in our author's time, signified *handsome*. See vol. iv. p. 94, n. 3. "As tall a man of his hands" has already occurred in The Merry Wives of Windsor. See vol. viii. p. 47, n. 4. MALONE.

had him from me christian; and look, if the fat villain have not transformed him ape.

Enter BARDOLPH *and Page.*

Bard. 'Save your grace!

P. Hen. And yours, most noble Bardolph!

Bard. Come, you virtuous ass [8], [*To the Page.*] you bashful fool, must you be blushing? wherefore blush you now? What a maidenly man at arms are you become? Is it such a matter to get a pottle-pot's maidenhead.

Page. He called me even now, my lord, through a red lattice [9], and I could discern no part of his face from the window: at last, I spied his eyes; and, methought, he had made two holes in the ale-wife's new petticoat, and peeped through.

P. Hen. Hath not the boy profited?

Bard. Away, you whoreson upright rabbit, away!

Page. Away, you rascally Althea's dream, away!

P. Hen. Instruct us, boy: What dream, boy?

Page. Marry, my lord, Althea dreamed she was delivered of a fire-brand [1]; and therefore I call him her dream.

P. Hen. A crown's worth of good interpretation [2]. —There it is, boy. [*Gives him money.*

[8] *Bard.* Come, you virtuous ass, &c.] Though all the editions give this speech to Poins, it seems evident, by the Page's immediate reply, that it must be placed to Bardolph: for Bardolph had called to the boy from an ale-house, and it is likely, made him half-drunk; and the boy being ashamed of it, it is natural for Bardolph, a bold unbred fellow, to banter him on his aukward bashfulness. THEOBALD.

[9] —through a red lattice,] i. e. from an ale-house window. See vol. viii. p. 77, n. 6. MALONE.

[1] —Althea dreamed, &c.] Shakspeare is here mistaken in his mythology, and has confounded Althea's firebrand with Hecuba's. The firebrand of Althea was real: but Hecuba, when she was big with Paris, dreamed that she was delivered of a firebrand that consumed the kingdom. JOHNSON.

[2] A crown's worth of good interpretation.] *A Pennyworth of*

Poins. O, that this good blossom could be kept from Cankers!—Well, there is sixpence to preserve thee.

Bard. An you do not make him be hanged among you, the gallows shall have wrong.

P. Hen. And how doth thy master, Bardolph?

Bard. Well, my lord. He heard of your grace's coming to town; there's a letter for you.

Poins. Delivered with good respect.—And how doth the martlemas, your master[3]?

Bard. In bodily health, sir.

Poins. Marry, the immortal part needs a physician: but that moves not him; though that be sick, it dies not.

P. Hen. I do allow this wen[4] to be as familiar with me as my dog: and he holds his place; for, look you, how he writes.

Poins. [*Reads.*] John Falstaff, *knight*,——Every man must know that, as oft as he has occasion to name himself. Even like those that are kin to the king: for they never prick their finger, but they say, *There is some of the King's blood spilt: How*

good Interpretation, is, if I remember right, the title of some old tract. Malone.

[3] — the martlemas, your master?] That is, the autumn, or rather the latter spring. The old fellow with juvenile passions. Johnson.

In The First Part of King Henry IV. the Prince calls Falstaff "the latter spring,—all hallown summer." Malone.

Martlemas is corrupted from *Martinmas*, the feast of *St. Martin*, the eleventh of November. The corruption is general in the old plays. So, in The Pinner of Wakefield, 1599:

"A piece of beef hung up since *Martlemas*." Steevens.

"The martlemas your master." Martinmas, which in Shakspeare's time fell later in the month than it does now, was then the chief time of killing hogs: this is therefore only another of the innumerable variations of allusion to Falstaff's corpulence. Blakeway.

[4] — this wen —] This swoln excrescence of a man. Johnson.

comes that? says he, that takes upon him not to conceive: the answer is as ready as a borrower's cap[5]; *I am the king's poor cousin, sir.*

P. Hen. Nay, they will be kin to us, or they will fetch it from Japhet. But the letter:—

Poins. Sir John Falstaff, knight, to the son of the king, nearest his father, Harry Prince of Wales, greeting.—Why, this is a certificate.

P. Hen.[6] Peace!

Poins. I will imitate the honourable Roman in brevity[7]:—he sure means brevity in breath; short-winded.—*I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins; for he misuses thy favours so much, that he swears, thou art to marry his sister Nell. Repent at idle times as thou may'st, and so farewell.*

Thine, by yea and no, (which is as much as to say, as thou usest him,)
Jack Falstaff, *with my familiars;*
John, *with my brothers and sisters;*
and sir John *with all Europe.*

5 —the answer is as ready as a BORROWER'S cap;] Old copy —a *borrowed* cap. STEEVENS.

But how is a *borrowed* cap so ready? Read, a *borrower's* cap, and then there is some humour in it: for a man that goes to borrow money, is of all others the most complaisant; his cap is always at hand. WARBURTON.

Dr. Warburton's emendation is countenanced by a passage in Timon of Athens:

" ——— be not ceas'd
" With slight denial; nor then silenc'd, when
" Commend me to your master—*and the cap*
" *Plays in the right hand*, thus:——." STEEVENS.

6 *P. Hen.*] All the editors, except Sir Thomas Hanmer, have left this letter in confusion, making the Prince read part, and Poins part. I have followed his correction. JOHNSON.

7 *I will imitate the honourable* ROMAN *in brevity:*] The old copy reads *Romans*, which Dr. Warburton very properly corrected, though he is wrong when he appropriates the character to M. Brutus, who affected great brevity of style. I suppose by

My lord, I will steep this letter in sack, and make him eat it.

P. Hen. That's to make him eat twenty of his words[8]. But do you use me thus, Ned? must I marry your sister?

Poins. May the wench have no worse fortune! but I never said so.

P. Hen. Well, thus we play the fools with the time; and the spirits of the wise sit in the clouds, and mock us.—Is your master here in London?

Bard. Yes, my lord.

P. Hen. Where sups he? doth the old boar feed in the old frank[9]?

Bard. At the old place, my lord; in Eastcheap.

P. Hen. What company?

Page. Ephesians[1], my lord; of the old church.

---

the *honourable Roman* is intended Julius Cæsar, whose *veni, vidi, vici,* seems to be alluded to in the beginning of the letter. 'I commend me to thee, I commend thee, and I leave thee.' The very words of Cæsar are afterwards quoted by Falstaff. Heath.

[8] That's to make him eat TWENTY of his words.] Why just twenty, when the letter contained above eight times twenty? We should read *plenty;* and in this word the joke, as slender as it is, consists. Warburton.

It is not surely uncommon to put a certain number for an uncertain one. Thus, in The Tempest, Miranda talks of playing "for a *score* of kingdoms." Busby, in King Richard II. observes, that "each substance of a grief has *twenty* shadows." In Julius Cæsar, Cæsar says that the slave's hand "did burn like *twenty* torches." In King Lear we meet with "*twenty* silly ducking observants," and, "not a nose among *twenty*."

Robert Green, the pamphleteer, indeed, obliged an apparitor to eat his citation, wax and all. In the play of Sir John Oldcastle, the Summer is compelled to do the like: and says on the occasion,—"I'll eat my *word*." Harpoole replies, "I meane you shall eat more than your own *word*, I'll make you eate all the *words* in the processe." Steevens.

[9] —frank?] *Frank* is *sty*. Pope.

[1] Ephesians,] Ephesian was a term in the cant of these times, of which I know not the precise notion: it was, perhaps, a toper. So, the Host, in The Merry Wives of Windsor: "It is thine host, thine *Ephesian* calls." Johnson.

P. Hen. Sup any women with him?

Page. None, my lord, but old mistress Quickly, and mistress Doll Tear-sheet [2].

P. Hen. What pagan may that be [3]?

Page. A proper gentlewoman, sir, and a kinswoman of my master's.

P. Hen. Even such kin as the parish heifers are to the town bull.—Shall we steal upon them, Ned, at supper?

Poins. I am your shadow, my lord; I'll follow you.

P. Hen. Sirrah, you boy,—and Bardolph;—no word to your master that I am yet come to town: There's for your silence.

Bard. I have no tongue, sir.

Page. And for mine, sir,—I will govern it.

P. Hen. Fare ye well; go. [*Exeunt Bardolph and Page.*]—This Doll Tear-sheet should be some road.

Poins. I warrant you as common as the way between Saint Alban's and London.

P. Hen. How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen?

[2] — Doll Tear-sheet.] Shakspeare might have taken the hint for this name from the following passage in The Playe of Robyn Hoode, very proper to be played in Maye Games, bl. l. no date:

"She is a trul of trust, to serve a frier at his lust,
"A prycker, a prauncer, a *terer of shetes*," &c.

STEEVENS.

[3] What PAGAN may that be?] *Pagán* seems to have been a cant term, implying irregularity either of birth or manners.

So, in The Captain, a comedy, by Beaumont and Fletcher:

"Three little children, one of them was mine;
"Upon my conscience the other two were *pagans*."

In The City Madam of Massinger it is used (as here) for a prostitute:

"——— in all these places
"I've had my several *Pagans* billeted." STEEVENS.

Poins. Put on two leather jerkins [4], and aprons, and wait upon him at his table as drawers.

P. Hen. From a god to a bull? a heavy descension [5]! it was Jove's case. From a prince to a prentice? a low transformation! that shall be mine: for in every thing, the purpose must weigh with the folly. Follow me, Ned. [*Exeunt.*

SCENE III.

Warkworth. Before the Castle.

Enter Northumberland, Lady Northumberland, and Lady Percy.

North. I pray thee, loving wife and gentle daughter,

[4] Put on two leather jerkins,] This was a plot very unlikely to succeed where the Prince and the drawers were all known; but it produces merriment, which our author found more useful than probability. Johnson.

Johnson forgets that all the family were in the secret, except Falstaff; and that the Prince and Poins were disguised.

M. Mason.

But how does this circumstance meet with Dr. Johnson's objection? The improbability arises from Falstaff's being perfectly well acquainted with all the waiters in the house; and however disguised the Prince and Poins might be, or whatever aid they might derive from the landlord and his servants, they could not in fact pass for the old attendants, with whose person, voice, and manner, Falstaff was well acquainted. Accordingly he discovers the Prince as soon as ever he speaks. However, Shakspeare's chief object was to gain an opportunity for Falstaff to abuse the Prince and Poins, while they remain at the back part of the stage in their disguises: a *jeu de theatre* which he practised in other plays, and which always gains applause. Malone.

[5] — a heavy descension!] *Descension* is the reading of the first edition.

Mr. Upton proposes that we should read thus by transposition: 'From a god to a bull? a low transformation!—from a prince to a prentice? a heavy declension!' This reading is elegant, and perhaps right. Johnson.

The folio reads—*declension*. Malone.

Give even way unto my rough affairs:
Put not you on the visage of the times,
And be, like them, to Percy troublesome.

Lady N. I have given over, I will speak no more.
Do what you will; your wisdom be your guide.

North. Alas, sweet wife, my honour is at pawn;
And, but my going, nothing can redeem it.

Lady P. O, yet, for God's sake, go not to these wars!
The time was, father, that you broke your word,
When you were more endear'd to it than now;
When your own Percy, when my heart's dear Harry,
Threw many a northward look, to see his father
Bring up his powers; but he did long in vain [6].
Who then persuaded you to stay at home?
There were two honours lost; yours, and your son's.
For yours,—may heavenly glory brighten it!
For his,—it stuck upon him, as the sun
In the grey vault of heaven [7]: and, by his light,
Did all the chivalry of England move
To do brave acts; he was, indeed, the glass
Wherein the noble youth did dress themselves.
He had no legs [8], that practised not his gait;

[6] Threw many a northward look, to see his father
Bring up his powers; but he did LONG in vain.] Mr. Theobald very elegantly conjectures that the poet wrote,

"—— but he did *look* in vain."

Statius, in the tenth Book of his Thebaid, has the same thought:

—— frustra de colle Lycæi
Anxia prospectas, si quis per nubila longe
Aut sonus, aut nostro sublatus ab agmine pulvis.

STEEVENS.

[7] In the GREY vault of heaven:] So, in one of our author's poems to his mistress:

"And truly, not the morning *sun* of heaven
"Better becomes the *grey* cheeks of the east," &c.

STEEVENS.

[8] He had no legs, &c.] The twenty-two following lines are of those added by Shakspeare after his first edition. POPE.
They were first printed in the folio, 1623. MALONE.

And speaking thick, which nature made his blemish,
Became the accents of the valiant [9];
For those that could speak low, and tardily,
Would turn their own perfection to abuse,
To seem like him: So that, in speech, in gait,
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion'd others [1]. And him,—O wondrous him!
O miracle of men!—him did you leave,
(Second to none, unseconded by you,)
To look upon the hideous god of war
In disadvantage; to abide a field,
Where nothing but the sound of Hotspur's name
Did seem defensible [2]:—so you left him:
Never, O never, do his ghost the wrong,
To hold your honour more precise and nice
With others, than with him; let them alone;

9 And SPEAKING THICK, which nature made his blemish,
Became the accents of the valiant;] *Speaking thick* is, *speaking fast*, crouding one word on another. So, in Cymbeline:

" —— say, and *speak thick*,
" Love's counsellor should fill the bores of hearing—."

" Became the accents of the valiant " is, " came to be affected by them," a sense which (as Mr. M. Mason observes) is confirmed by the lines immediately succeeding:

" For those that could speak low, and *tardily*,
" Would turn their own perfection to abuse,
" To *seem like him*——."

The opposition designed by the adverb *tardily*, also serves to support my explanation of the epithet *thick*. STEEVENS.

1 He was the mark and GLASS, copy and BOOK,
That fashion'd others.] So, in our author's Rape of Lucrece, 1594:

" For princes are the *glass*, the school, the *book*,
" Where subjects' eyes do learn, do read, do look."

MALONE.

2 Did seem DEFENSIBLE:] *Defensible* does not in this place mean *capable of defence*, but *bearing strength, furnishing the means of defence*; the passive for the active participle. MALONE.

The marshal, and the archbishop, are strong.
Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

North. Beshrew your heart,
Fair daughter! you do draw my spirits from me,
With new lamenting ancient oversights.
But I must go, and meet with danger there;
Or it will seek me in another place,
And find me worse provided.

Lady N. O, fly to Scotland.
Till that the nobles, and the armed commons,
Have of their puissance made a little taste.

Lady P. If they get ground and vantage of the king,
Then join you with them, like a rib of steel,
To make strength stronger; but, for all our loves,
First let them try themselves: So did your son;
He was so suffer'd; so came I a widow;
And never shall have length of life enough,
To rain upon remembrance[3] with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband.

North. Come, come, go in with me: 'tis with my mind,
As with the tide swell'd up unto its height,
That makes a still-stand, running neither way.
Fain would I go to meet the archbishop,
But many thousand reasons hold me back:——

[3] To rain upon REMEMBRANCE—] Alluding to the plant *rosemary*, so called, and used in funerals.
Thus, in The Winter's Tale:

"For you there's *rosemary* and rue, these keep
"Seeming and savour all the winter long:
"*Grace* and *remembrance* be to you both," &c.

For as rue was called *herb of grace*, from its being used in exorcisms; so rosemary was called *remembrance*, from its being a cephalic. WARBURTON.

I will resolve for Scotland; there am I,
Till time and vantage crave my company.
[*Exeunt.*

SCENE IV.

London. A Room in the Boar's Head Tavern, in Eastcheap[4].

Enter Two Drawers.

1 *Draw.* What the devil hast thou brought there? apple-Johns? thou know'st sir John cannot endure an apple-John[5].

2 *Draw.* Mass, thou sayest true: The prince once set a dish of apple-John's before him: and told him, there were five more sir Johns: and, putting off his hat, said, *I will now take my leave of*

[4] —Boar's Head Tavern, in Eastcheap.] Shakspeare (as I learn from my friend Mr. Petrie), has with propriety selected the Boar's Head in Eastcheap, for the scene of Prince Henry's merry meetings, as it was near his own residence: "A mansion called Cold-harbour (near All-hallows Church, Upper Thames Street, three minutes walk from the Boar's Head) was granted to Henry Prince of Wales, 11 Henry IV. (1410)." Rymer, vol. viii. p. 628, London edit. Boswell.

[5] —an apple-John.] So, in The Ball, by Chapman and Shirley, 1639:

"——thy man, *Apple-John*, that looks
"As he had been a sennight in the straw,
"A ripening for the market."

This apple will keep two years, but becomes very wrinkled and shrivelled. It is called by the French,—*Deux-ans*. Thus, Cogan, in his Haven of Health, 1595: "The best apples that we have in England are pepins, *deusants*, costards, darlings, and such other." Again, among instructions given in the year 1580 to some of our navigators, "for banketting on shipboard persons of credite," we meet with "the *apple John* that *dureth two yeares*, to make shew of our fruits. See Hackluyt, vol. i. p. 441. Steevens.

Falstaff has already said of himself, I am withered like an old *apple-John*. See vol. xvi. p. 336. Boswell.

these six dry, round, old, withered knights. It angered him to the heart; but he hath forgot that.

1 *Draw.* Why then, cover, and set them down: And see if thou canst find out Sneak's noise [5]; mistress Tear-sheet would fain hear some musick. Dispatch [6]:—The room where they supped, is too hot; they'll come in straight.

2 *Draw.* Sirrah, here will be the prince, and master Poins anon: and they will put on two of our jerkins, and aprons; and sir John must not know of it: Bardolph hath brought word.

5 —Sneak's noise;] *Sneak* was a street minstrel, and therefore the drawer goes out to listen if he can hear him in the neighbourhood. Johnson.

A *noise of musicians* anciently signified a concert or company of them. In the old play of Henry V. (not that of Shakspeare) there is this passage: "—there came the young prince, and two or three more of his companions, and called for wine good store, and then they sent for a *noyse of musitians*," &c.

Falstaff addresses them as a company in another scene of this play. So again, in Westward Hoe, by Deckar and Webster, 1607: "All the *noise* that went with him, poor fellows, have had their fiddle-cases pulled over their ears."

Again, in The Blind Beggar of Alexandria, a comedy, printed 1598, the Count says: "O that we had a *noise of musicians*, to play to this antick as we go."

Heywood, in his Iron Age, 1632, has taken two expressions from these plays of Henry IV. and put them into the mouth of Thersites addressing himself to *Achilles:*

"Where's this great *sword and buckler man* of Greece,
"We shall have him in one of *Sneak's noise,*
"And come peaking into the tents of the Greeks,
"With,—will you have any musick, gentlemen?"

Among Ben Jonson's Leges Convivales is—

Fidicen, nici accersitus, non venito. Steevens.

A *noise* was so familiarly used for a concert, that it is employed as a ludicrous metaphor in the Chances, by Beaumont and Fletcher:

"He's neer without a *noise* of syringes
"In's pocket—." Boswell.

6 Dispatch, &c.] This period is from the first edition. Pope.

These words, which are not in the folio, are in the quarto given to the second drawer. Mr. Pope rightly attributed them to the first. Malone.

1 *Draw*. By the mass, here will be old utis[7]: It will be an excellent stratagem.

2 *Draw*. I'll see, if I can find out Sneak. [*Exit*.

Enter Hostess and Doll Tear-sheet.

Host. I'faith, sweet heart, methinks now you are in an excellent good temperality: your pulsidge

[7] — here will be OLD UTIS:] *Utis*, an old word yet in use in some counties, signifying a merry festival, from the French *huit, octo*, ab A. S. Eahta, *Octavæ festi alicujus*.—Skinner. POPE.

Skinner's explanation of *utis* (or *utas*) may be confirmed by the following passage from T. M.'s Life of Sir Thomas More: "— to-morrow is *St. Thomas of Canterbury's* eeve, and the *utas* of St. Peter—." The eve of Thomas à Becket, according to the new style, happens on the 6th of July, and St. Peter's day on the 29th of June.

Again, in A Contention between Liberality and Prodigality, a comedy, 1602:

"Then if you please, with some roysting harmony,
"Let us begin the *utas* of our iollitie." HENLEY.

In Warwickshire, as the Rev. Mr. Sharp informs me, *utis* is still used for what is called a *row*, a scene of noisy turbulence. MALONE.

Old, in this place, does not mean ancient, but was formerly a common augmentative in colloquial language. *Old utis* signifies festivity in a great degree.

So, in Lingua, 1607:

"—— there's *old* moving among them."

Again, in Decker's comedy, called, If this be not a good Play the Devil is in it, 1612:

"We shall have *old* breaking of necks then."

Again, in Soliman and Perseda, 1599:

"I shall have *old* laughing."

Again, in Arden of Feversham, 1592:

"Here will be *old* filching, when the press comes out of Paul's." STEEVENS.

This expression has long existed in our language. We meet with it in Le Bone Florence. Ritson's Romances, vol. iii. p. 29:

"With sharpe swyrdis foght they then
"They had be two full doghty men,
"*Gode-olde* fyghtyng was there." BOSWELL.

See vol. v. p. 441, n. 4. MALONE.

beats [8] as extraordinarily as heart would desire; and your colour, I warrant you, is as red as any rose: But, i'faith, you have drunk too much canaries; and that's a marvellous searching wine, and it perfumes the blood [9] ere one can say,—What's this? How do you now?

Dol. Better than I was. Hem.

Host. Why, that's well said; a good heart's worth gold. Look, here comes sir John.

Enter Falstaff, singing.

Fal. When Arthur first in court [1]—Empty the jordan.—*And was a worthy king:* [*Exit Drawer.*] How now, mistress Doll?

Host. Sick of a calm [2]: yea, good sooth.

Fal. So is all her sect [3]; an they be once in a calm, they are sick.

[8] —your pulsidge beats, &c.] One would almost regard this speech as a burlesque on the following passage in the interlude called The Repentance of Mary Magdalene, 1567. *Infidelity* says to *Mary:*

"Let me fele your poulses, mistresse Mary, be you sicke?
"By my troth in as good tempre as any woman can be;
"Your vaines are as full of blood, lusty and quicke,
"In better taking truly I did you never see." Steevens.

[9] —a marvellous searching wine, and it PERFUMES the blood—] The same phraseology is seriously used by Arthur Hall, in his translation of the first Iliad, 4to. 1581:

"———— good Chrise with wine so red
"The aulter throughly doth *perfume*—." Steevens.

[1] *When Arthur first in court*—] The entire ballad is published in the first volume of Dr. Percy's Reliques of ancient English Poetry. Steevens.

The words in the ballad are—

"When Arthur first in court *began*,
"And was *approved* king." Malone.

[2] Sick of a CALM:] I suppose she means to say *of a qualm.* Steevens.

[3] So is all her SECT;] I know not why *sect* is printed in all the copies; I believe *sex* is meant. Johnson.

Sect is, I believe, right. Falstaff may mean 'all of her profes-

Dol. You muddy rascal, is that all the comfort you give me?

Fal. You make fat rascals [4], mistress Doll.

sion.' In Mother Bombie, a comedy, 1594, the word is frequently used:

"*Sil.* I am none of that *sect*.

"*Can.* Thy loving *sect* is an ancient *sect*, and an honourable," &c.

Since the foregoing quotation was given, I have found *sect* so often printed for *sex* in the old plays, that I suppose these words were anciently synonymous. Thus, in Marston's Insatiate Countess, 1613:

"Deceives our *sect* of fame and chastity."

Again, in Beaumont and Fletcher's Valentinian:

"——— Modesty was made
"When she was first intended; when she blushes
"It is the holiest thing to look upon,
"The purest temple of her *sect*, that ever
"Made nature a blest founder."

Again, in Whetstone's Arbour of Vertue, 1576:

"Who, for that these barons so wrought a slaunder to her *sect*,
"Their foolish, rash, and judgment false, she sharplie did detect." STEEVENS.

In Middleton's Mad World my Masters, 1608, (as Dr. Farmer has elsewhere observed,) a courtezan says, "it is the easiest art and cunning for our *sect* to counterfeit sick, that are always full of fits, when we are well." I have therefore no doubt that *sect* was licentiously used by our author, and his contemporaries, for *sex*. MALONE.

I believe *sect* is here used in its usual sense, and not for *sex*. Falstaff means to say, that all *courtezans*, when their trade is at a stand, are apt to be sick. DOUCE.

[4] You make fat RASCALS,] Falstaff alludes to a phrase of the forest. *Lean* deer are called *rascal* deer. He tells her she calls him wrong, being *fat* he cannot be a *rascal*. JOHNSON.

So, in Beaumont and Fletcher's Knight of the Burning Pestle:

"The heavy hart, the blowing buck, the *rascal*, and the pricket."

Again, in The Two Angry Women of Abington, 1599:

"What take you?—Deer.—You'll ne'er strike *rascal?*"

Again, in Quarles's Virgin Widow, 1656:

"——— and have known a *rascal* from a fat deer."

"*Rascall*, (says Puttenham, p. 150,) is properly the hunting terme given to young deere, *leane* and out of season, and not to people." STEEVENS.

Dol. I make them! gluttony and diseases make them; I make them not.

Fal. If the cook help to make the gluttony, you help to make the diseases, Doll: we catch of you, Doll, we catch of you; grant that, my poor virtue, grant that.

Dol. Ay, marry; our chains, and our jewels.

Fal. Your brooches, pearls, and owches[5]:—for

To grow fat and bloated is one of the consequences of the venereal disease; and to that Falstaff probably alludes. There are other allusions, in the following speeches, to the same disorder.

M. Mason.

5 *Your* BROOCHES, *pearls, and* OWCHES;] *Brooches* were *chains of gold* that women wore formerly about their necks. *Owches* were *bosses of gold* set with diamonds. Pope.

I believe Falstaff gives these splendid names as we give that of *carbuncle*, to something very different from gems and ornaments: but the passage deserves not a laborious research.

Johnson.

Brooches were, literally, *clasps*, or *buckles*, ornamented with gems. See vol. xii. p. 382, n. 8, a note on Antony and Cleopatra.

Mr. Pope has rightly interpreted *owches* in their original sense. So, in Nash's Lenten Stuff, &c. 1599: "—three scarfs, bracelets, chains, and *ouches*." It appears likewise from a passage in the ancient satire called Cocke Lorelles Bote, printed by Wynkyn de Worde, that the makers of these ornaments were called *owchers*:

"*Owchers*, skynners, and cutlers."

Dugdale, p. 234, in his Account of the Will of T. de Beauchamp, Earl of Warwick, in the time of Edward III. says: "His jewels be thus disposed: to his daughter Stafford, an *ouche* called the eagle, which the prince gave him; to his daughter Alice, his next best *ouche*."

"With brooches, rings, and owches," is, however, a line in the ancient ballad of The Boy and the Mantle. See Percy's Reliques, &c. 4th edit. vol. iii. p. 341. Dr. Johnson's conjecture may be supported by a passage in The Widow's Tears, a comedy, by Chapman, 1612:

"——As many aches in his bones, as there are *ouches* in his skin."

Again, in The Duke's Mistress, by Shirley, 1638, Valerio, speaking of a lady's *nose*, says:

to serve bravely, is to come halting off, you know: To come off the breach with his pike bent bravely, and to surgery bravely; to venture upon the charged chambers [6] bravely:——

Dol. Hang yourself, you muddy conger, hang yourself *!

Host. By my troth, this is the old fashion; you two never meet, but you fall to some discord: you are both, in good troth, as rheumatick [7] as two dry

* Folio omits this speech.

"It has a comely length, and is well studded
"With *gems* of price; the goldsmith would give money for't." Steevens.

6 — the charged CHAMBERS —] To understand this quibble, it is necessary to say, that a *chamber* signifies not only an apartment, but a *piece of ordnance*.

So, in The Fleire, a comedy, 1610: "— he has taught my ladies to make fireworks; they can deal in *chambers* already, as well as all the gunners that make them fly off with a train at Lambeth, when the mayor and aldermen land at Westminster."

Again, in The Puritan, 1605: "— only your *chambers* are licensed to play upon you, and drabs enow to *give fire* to them."

A *chamber* is likewise that part in a mine where the powder is lodged. Steevens.

Chambers are very small pieces of ordnance which are yet used in London on what are called *rejoicing days*, and were sometimes used in our author's theatre on particular occasions. See King Henry VIII. Act I. Sc. III. Malone.

7 — rheumatick —] She would say splenetick. Hanmer.

I believe she means what she says. So, in Ben Jonson's Every Man in his Humour:

"*Cob.* Why I have my *rewme*, and can be angry."

Again, in our author's King Henry V.: "He did in some sort handle women; but then he was *rheumatick*," &c.

Rheumatick, in the cant language of the times, signified *capricious, homoursome*. In this sense it appears to be used in many other old plays. Steevens.

The word *scorbutico* (as an ingenious friend observes to me) is used in the same manner in Italian, to signify a *peevish* ill-tempered man. Malone.

Dr. Farmer observes, that Sir Thomas Elyott, in his Castell of Helth, 1572, speaking of different *complexions*, has the following remark: "Where cold with moisture prevaileth, that body is called *fleumatick*." Steevens.

toasts [8]; you cannot one bear with another's confirmities. What the good-year [9]! one must bear, and that must be you: [*To* DOLL.] you are the weaker vessel, as they say, the emptier vessel.

Dol. Can a weak empty vessel bear such a huge full hogshead? there's a whole merchant's venture of Bourdeaux stuff in him; you have not seen a hulk better stuffed in the hold.—Come, I'll be friends with thee, Jack: thou art going to the wars; and whether I shall ever see thee again, or no, there is nobody cares.

Re-enter Drawer.

Draw. Sir, ancient Pistol's [1] below, and would speak with you.

Dol. Hang him, swaggering rascal! let him not come hither: it is the foul mouth'dst rogue in England.

Host. If he swagger, let him not come here: no, by my faith; I must live amongst my neighbours; I'll no swaggerers: I am in good name and fame with the very best:—Shut the door;—there comes no swaggerers here: I have not lived all this while, to have swaggering now:—shut the door, I pray you.

Fal. Dost thou hear, hostess?—

Host. Pray you, pacify yourself, sir John; there comes no swaggerers here [2].

[8] — as two dry toasts;] Which cannot meet but they grate one another. JOHNSON.

[9] — good-year!] Mrs. Quickly's blunder for *goujere*, i. e. *morbus Gallicus*. See vol. vii. p. 29, n. 3. STEEVENS.

[1] — ANCIENT Pistol —] Is the same as *ensign Pistol*. Falstaff was captain, Peto lieutenant, and Pistol ensign, or *ancient*. JOHNSON.

[2] — there comes no SWAGGERERS here.] A *swaggerer* was a *roaring, bullying, blustering, fighting fellow*. So, in Greene's Tu Quoque, a comedy, by Cooke, 1614: "I will game with a gam-

Fal. Dost thou hear? it is mine ancient.

Host. Tilly-fally [3], sir John, never tell me; your ancient swaggerer comes not in my doors. I was before master Tisick, the deputy, the other day; and, as he said to me,—it was no longer ago than Wednesday last,—*Neighbour Quickly*, says he;—master Dumb, our minister, was by then [4];—*Neighbour Quickly*, says he, *receive those that are civil; for*, saith he, *you are in an ill name*;—now he said so, I can tell whereupon; *for*, says he, *you are an honest woman, and well thought on; therefore take heed what guests you receive: Receive*, says he, *no swaggering companions.*——There comes none here;—you would bless you to hear what he said: —no, I'll no swaggerers.

Fal. He's no swaggerer, hostess; a tame cheater [5],

ster, drinke with a drunkard, be ciuill with a citizen, *fight* with a *swaggerer*, and drabb with a whoore-master. Ritson.

[3] Tilly-fally,] See vol. xi. p. 394, n. 7. Malone.

[4] —Master Tisick, the deputy—and master Dumb, our minister.] The names are ludicrously intended to denote that the deputy was *pursy* and *short winded:* the minister one of those who did not preach sermons of his own composition, but only read the homilies set forth by authority:—such clergymen being termed by the puritans, in a phrase borrowed from the prophet, *dumb dogs:* it was an opprobrious name which continued as late as the reign of Charles II. when the presbyterian ministers who were restored by the king, and did not dare to preach "to the times;" i. e. to introduce politicks into their sermons, were called dumb dogs that could not bark. *Burnet's Own Times*, v. i. p. 395. Blakeway.

[5] — a TAME CHEATER,] Gamester and cheater were, in Shakspeare's age, synonymous terms. Ben Jonson has an epigram on Captain Hazard, the *cheater*.

A *tame cheater*, however, as Mr. Whalley observes to me, appears to be a cant phrase. So, in Beaumont and Fletcher's Fair Maid of the Inn:

"——and will be drawn into the net,
"By this decoy-duck, this *tame cheater*."

Greene, in his Mihil Mumchance, has the following passage: "They call their art by a new-found name, as *cheating*, themselves *cheators*, and the dice *cheters*, borrowing the term from among our lawyers, with whom all such casuals as fall to the lord at the

he; you may stroke him as gently as a puppy greyhound: he will not swagger with a Barbary hen, if her feathers turn back in any show of resistance.—Call him up, drawer.

Host. Cheater, call you him? I will bar no honest man my house, nor no cheater[5]: But I do not love swaggering; by my troth, I am the worse, when one says—swagger: feel, masters, how I shake; look you, I warrant you.

Dol. So you do, hostess.

Host. Do I? yea, in very truth do I, an 'twere an aspen leaf: I cannot abide swaggerers.

Enter Pistol, Bardolph, and Page.

Pist. 'Save you, sir John!

holding of his leets, as waifes, straies, and such like, be called *chetes*, and are accustomably said to be *escheted* to the lord's use." So, likewise in Lord Coke's Charge at Norwich, 1607: "But if you will be content to let the *escheator* alone, and not looke into his actions, he will be contented by deceiving you to change his name, taking unto himselfe the two last syllables only, with the *es* left out, and so turn *cheater*." Hence perhaps the derivation of the verb—to *cheat*, which I do not recollect to have met with among our most ancient writers. In The Bell-man of London, by T. Decker, 5th edit. 1640, the same derivation of the word is given: "Of all which lawes, the highest in place is the *cheating* law, or the art of winning money by false dyce. Those that practice this study call themselves *cheaters*, the dyce *cheators*, and the money which they purchase *cheate*; borrowing the terme from our common lawyers, with whom all such casuals as fall to the lord at the holding of his leetes, as waifes, straies, and such like, are said to be *escheated* to the lordes use, and are called *cheates*." This account of the word is likewise given in A Manifest Detection of Dice-play, printed by Vele, in the reign of Henry VIII.

STEEVENS.

[5] I will bar no honest man my house, nor no CHEATER:] The humour of this consists in the woman's mistaking the title of *cheater*, (which our ancestors gave to him whom we now, with better manners, call a *gamester*,) for that officer of the exchequer called an *escheator*, well known to the common people of that time; and named, either corruptly or satirically, a *cheater*.

WARBURTON.

Fal. Welcome ancient Pistol. Here, Pistol, I charge you with a cup of sack: do you discharge upon mine hostess.

Pist. I will discharge upon her, sir John, with two bullets.

Fal. She is pistol-proof, sir, you shall hardly offend her.

Host. Come, I'll drink no proofs, nor no bullets: I'll drink no more than will do me good, for no man's pleasure, I [6].

Pist. Then to you, mistress Dorothy; I will charge you.

Dol. Charge me? I scorn you, scurvy companion. What! you poor, base, rascally, cheating, lack-linen mate! Away, you mouldy rogue, away! I am meat for your master.

Pist. I know you, mistress Dorothy.

Dol. Away, you cut-purse rascal! you filthy bung [7], away! by this wine, I'll thrust my knife in

[6] — I'll drink no more——for no man's pleasure, I.] This should not be printed as a broken sentence. The duplication of the pronoun was very common: in The London Prodigal we have, "I scorn service, I."—"I am an ass, I," says the stage-keeper in the Induction to Bartholomew Fair: and Kendal thus translates a well-know epigram of Martial:

"I love thee not, Sabidius,
"I cannot tell thee why:
"I can saie naught but this alone,
"I do not love thee, *I*."

In Kendall's Collection there are many translations from Claudian, Ausonius, the Anthologia, &c. Farmer.

So, in King Richard III. Act III. Sc. II.:

"I do not like these separate councils, *I*." Steevens.

Again, in Romeo and Juliet:

"I will not budge, for no man's pleasure, *I*."

Again, in King Edward II. by Marlow, 1598:

"I am none of those common peasants, *I*."

The French still use this idiom:—"Je suis Parisien, *moi*."

Malone.

So just before: "He's no swaggerer, hostess: a tame cheater, *he*." Boswell.

[7] — filthy BUNG,] In the cant of thievery, to *nip a bung* was

your mouldy chaps, an you play the saucy cuttle with me [8]. Away, you bottle-ale rascal! you basket-hilt stale juggler, you!—Since when, I pray you, sir?—What, with two points [9] on your shoulder? much [1]!

Pist. I will murder your ruff for this.

Fal. No more, Pistol [2]; I would not have you go off here: discharge yourself of our company, Pistol.

Host. No, good captain Pistol; not here, sweet captain.

Dol. Captain! thou abominable damned cheater [3],

to *cut a purse;* and among an explanation of many of these terms in Martin Mark-all's Apologie to the Bel-man of London, 1610, it is said that "*Bung* is now used for a *pocket*, heretofore for a *purse*." Steevens.

[8] —an you play the saucy CUTTLE with me.] It appears from Greene's Art of Coneycatching, that *cuttle* and *cuttle-boung* were the cant terms for the knife used by the sharpers of that age to cut the bottoms of purses, which were then worn hanging at the girdle. Or the allusion may be to the foul language thrown out by Pistol, which she means to compare with such filth as the *cuttle-fish* ejects. Steevens.

[9] — with two points —] As a mark of his commission. Johnson.

[1] — much!] *Much* was a common expression of disdain at that time, of the same sense with that more modern one, *Marry come up*. The Oxford editor, not apprehending this, alters it to *march*. Warburton.

Dr. Warburton is right. *Much!* is used thus in Ben Jonson's Volpone:

"—— But you shall eat it. *Much!*"

Again, in Every Man in his Humour:

"*Much* wench! or *much*, son!"

Again, in Every Man out of his Humour:

"To charge me bring my grain unto the markets:
"Ay, *much!* when I have neither barn nor garner."

Steevens.

[2] No more, Pistol; &c.] This is from the oldest edition of 1600. Pope.

[3] Captain, thou abominable damned cheater, &c.] Pistol's character seems to have been a common one on the stage in the time of Shakspeare. In A Woman's a Weathercock, by N. Field, 1612, there is a personage of the same stamp, who is thus described:

art thou not ashamed to be called—captain? If captains were of my mind, they would truncheon you out, for taking their names upon you before you have earned them. You a captain, you slave! for what? for tearing a poor whore's ruff in a bawdy-house?—He a captain! Hang him, rogue! He lives upon mouldy stewed prunes, and dried cakes [4]. A captain! these villains will make the word captain as odious as the word occupy [5]; which was an

"Thou unspeakable rascal, thou a soldier!
"That with thy slops and cat-a-mountain face,
"Thy blather chaps, and thy robustious words,
"Fright'st the poor whore, and terribly dost exact
"A weekly subsidy, twelve pence a piece,
"Whereon thou livest; and on my conscience,
"Thou snap'st besides with cheats and cut-purses."

MALONE.

[4] He lives upon mouldy STEWED PRUNES, and dried cakes.] That is, he lives on the refuse provisions of bawdy-houses and pastry-cooks' shops. *Stewed prunes*, when mouldy, were perhaps formerly sold at a cheap rate, as *stale pies* and *cakes* are at present. The allusion to *stewed prunes*, and all that is necessary to be known on that subject, has been already explained in the First Part of this historical play. STEEVENS.

[5] — as odious as the word OCCUPY;] So Ben Jonson, in his Discoveries: "Many, out of their own obscene apprehensions, refuse proper and fit words; as, *occupy*, nature," &c.

STEEVENS.

This word is used with different senses in the following jest, from Wits, Fits, and Fancies, 1614: "One threw stones at an yll-fauor'd old womans Owle, and the olde woman said: Faith (sir knaue) you are well *occupy'd*, to throw stones at my poore Owle, that doth you no harme. Yea marie (answered the wag) so would you be better *occupy'd* too (I wisse) if you were young againe, and had a better face." RITSON.

Occupant seems to have been formerly a term for a woman of the town, as *occupier* was for a *wencher*. So, in Marston's Satires, 1599:

"——— He with his *occupant*
"Are cling'd so close, like dew-worms in the morne,
"That he'll not stir."

Again, in a Song by Sir T. Overbury, 1616:

"Here's water to quench maiden's fires,
"Here's spirits for old *occupiers*." MALONE.

Again, in Promos and Cassandra, bl. l. 1578: "Mistresse, you

excellent good word before it was ill sorted * : therefore captains had need look to it.

Bard. Pray thee, go down, good ancient.

Fal. Hark thee hither, mistress Doll.

Pist. Not I: tell thee what, corporal Bardolph;—I could tear her:—I'll be revenged on her.

Page. Pray thee go down.

Pist. I'll see her damned first;—to Pluto's damned lake, to the infernal deep, with Erebus † and tortures vile also [6]. Hold hook and line [7], say I.

* Folio reads only, *will make the word captain odious.*

† Folio, *where Erebus.*

must shut up your shop, and leave your *occupying*." This is said to a bawd. Henderson.

Barnabe Rych, in his Roome for a Gentleman, 1609, complains of "a number of counterfeit souldiers that will be called captaines;" and says of them, "these be they that are a slander and disgrace to the Art Militari; for there is no greater incivility, no baser disorder, nor more shamefull misdemeanor, than is used by those counterfeit souldiers that do march under the title of captaines." Boswell.

[6] I'll see her DAMNED first;—to Pluto's DAMNED lake, to the infernal DEEP, with Erebus and TORTURES vile also.] These words, I believe, were intended to allude to the following passage in an old play called the Battel of Alcazar, 1594, from which Pistol afterwards quotes a line (see p. 87, n. 6):

"You dastards of the night and *Erebus*,
"Fiends, fairies, hags, that fight in beds of steel,
"Range through this army with your iron whips;—
"Descend and take to thy *tormenting hell*
"The mangled body of that traitor king.—
"Then let the earth discover to his ghost
"Such *tortures* as usurpers feel below.—
"*Damn'd* let him be, *damn'd* and condemn'd to bear
"All torments, *tortures*, pains and plagues of hell."

Malone.

[7] Hold hook and line,] These words are introduced in ridicule, by Ben Jonson, in The Case is Alter'd, 1609. Of absurd and fustian passages from many plays, in which Shakspeare had been a performer, I have always supposed no small part of Pistol's character to be composed: and the pieces themselves being now irretrievably lost, the humour of his allusion is not a little obscured.

Let me add, however, that in the frontispiece to an ancient bl. l. ballad, entitled The Royal Recreation of Joviall Anglers,

Down! down, dogs! down faitors * [8]! Have we not Hiren here [9]?

* Folio, *fates.*

one of the figures has the following couplet proceeding from his mouth:

"*Hold hooke and line,*
"Then all is mine." STEEVENS.

In Tusser's Husbandry, bl. l. 1580, it is said:

"At noone if it bloweth, at night if it shine,
"Out trudgeth Hew Makeshift, with *hook and with line.*"
HENDERSON.

[8] Down! down, dogs! down FAITORS!] A burlesque on a play already quoted; The Battle of Alcazar:

"Ye proud malicious dogs of Italy,
"Strike on, strike *down*, this body to the earth." MALONE.

Faitours, says Minsheu's Dictionary, is a corruption of the French word *faiseurs*, i. e. *factores*, doers; and it is used in the statute 7 Rich. II. c. 5, for *evil doers*, or rather for *idle livers*; from the French, *faitard*, which in Cotgrave's Dictionary signifies *slothful, idle*, &c. TOLLET.

"— down *faitors!*" i. e. traitors, rascals. So, Spenser:

"Into new woes, unweeting, was I cast
"By this false *faitour*."

The word often occurs in The Chester Mysteries. STEEVENS.

[9] — Have we not HIREN here?] In an old comedy, 1608, called Law Tricks; or, Who Would Have Thought It? the same quotation is likewise introduced, and on a similar occasion. The Prince Polymetes says:

"What ominous news can Polymetes daunt?
"*Have we not Hiren here?*"

Again, in Massinger's Old Law:

"*Clown.* No dancing for me, we have Siren here.
"*Cook.* Syren! 'twas *Hiren* the fair Greek, man."

Again, in Decker's Satiromastix: "— therefore whilst *we have Hiren here*, speak my little dish-washers."

Again, in Love's Mistress, a masque, by T. Heywood, 1636:
"— say she is a foul beast in your eyes, yet she is my *Hyren*."

Mr. Tollet observes, that in Adams's Spiritual Navigator, &c. 1615, there is the following passage: "There be sirens in the sea of the world. Sirens? *Hirens* as they are now called. What a number of these sirens, *Hirens*, cockatrices, courteghians,—in plain English, harlots,—swimme amongst us?"—Pistol may therefore mean,—Have we not a *strumpet* here? and why am I thus used by her? STEEVENS.

From The Merie Conceited Jests of George Peele, Gentleman, sometime Student in Oxford, quarto 1657, it appears that Peele

Host. Good captain Peesel, be quiet; it is very late, i' faith: I beseek you now, aggravate your choler.

was the author of a play called The Turkish Mahomet, and *Hyren* the Fair Greek, which is now lost. One of these jests, or rather stories, is entitled, How George read a *Play-book* to a Gentleman. "There was a gentleman (says the tale) whom God had endued with good living, to maintain his small wit,—one that took great delight to have the first hearing of any work that George had done, himself being a writer.—This self-conceited brock had George invited to half a score sheets of paper; whose Christianly pen had *writ Finis* to the famous play of The Turkish Mahomet and *Hyren* the fair Greek;—in Italian called a curtezan; in Spaine, a margarite; in French, un curtain; in English, among the barbarous, a *whore;* among the gentles, their usual associates, a *punk*.—This fantastick, whose brain was made of nought but cork and spunge, came to the cold lodging of Monsieur Peel.—George bids him welcome;—told him he would gladly have his opinion of *his book*.—He willingly condescended, and George begins to read, and between every *scene* he would make pauses, and demand his opinion how he liked the carriage of it," &c.

"Have we not Hiren here?" was, without doubt, a quotation from this play of Peele's, and, from the explanation of the word *Hiren* above given, is put with peculiar propriety on the present occasion into the mouth of Pistol. In Eastward Hoe, a comedy, by Jonson, Chapman, and Marston, 1605, Quicksilver comes in drunk, and repeats this, and many other verses, from dramatick performances of that time:

"Holla, ye pamper'd jades of Asia!" [*Tamburlaine.*]
"Hast thou not *Hiren* here?"
[Probably *The Turkish Mahomet.*]
"Who cries on murther? lady, was it you?"
[A Parody on *The Spanish Tragedy.*]

All these lines are printed as quotations, in Italicks. In John Day's Law Tricks, quoted by Mr. Steevens, in the preceding note, the Prince Polymetes, when he says, "Have we not *Hiren* here?" alludes to a lady then present, whom he imagines to be a harlot.

MALONE.

The notes on this expression have left it a matter of doubt whether Pistol is speaking of his sword or of a woman; but the fact is, after all, that the word *Hiren* was purposely designed by the author to be ambiguous, though used by Pistol with reference *only* to his sword. When the Hostess replies, "There's none such here, do you think I would deny her?" she evidently con-

Pist. These be good humours, indeed! Shall packhorses,
And hollow pamper'd jades of Asia [1],

ceives that he is calling for some wench. Pistol, not regarding her blunder, *continues to handle his sword, and in his next speech* reads the motto on it—*si fortuna me tormenta, sperato me contenta.* It is to be observed that most of the ancient swords had inscriptions on them, and there is no doubt that if diligent search were made, the one before us, in a less corrupted state, would be found. Douce.

Mr. Douce adds, that he is possessed of an old French rapier, on which these lines are engraved: "Si Fortune me tourmente, l'esperance me contente." A representation of it is given in his Illustrations, vol. i. p. 453. Boswell.

[1] — hollow pamper'd jades of Asia, &c.] These lines are in part a quotation out of an old absurd fustian play, entitled, Tamburlaine's Conquests; or, The Scythian Shepherds, 1590, [by C. Marlow.] Theobald.

These lines are addressed by Tamburlaine to the captive princes who draw his chariot:

"Holla, you pamper'd jades of Asia,
"What! can you draw but twenty miles a day?"

The same passage is burlesqued by Beaumont and Fletcher, in The Coxcomb. Young, however, has borrowed the idea for the use of his Busiris:

"Have we not seen him shake his silver reins
"O'er harness'd monarchs, to his chariot yok'd?"

I was surprised to find a simile, much and justly celebrated by the admirers of Spenser's Fairy Queen, inserted almost word for word in the second part of this tragedy. The earliest edition of those books of The Fairy Queen, in one of which it is to be found, was published in 1590, and Tamburlaine had been represented in or before the year 1588, as appears from the preface to Perimedes the Blacksmith, by Robert Greene. The first copy, however, that I have met with, is in 1590, and the next in 1593. In the year 1590 both parts of it were entered on the books of the Stationers' Company:

"Like to an almond-tree ymounted high
"On top of green Selinis, all alone,
"With blossoms brave bedecked daintily,
"Whose tender locks do tremble every one
"At every little breath that under heaven is blown."
Spenser.

"Like to an almond-tree ymounted high
"Upon the lofty and celestial mount
"Of ever-green Selinis, quaintly deck'd

Which cannot go but thirty miles a day,
Compare with Cæsars, and with Cannibals [2],
And Trojan Greeks? nay, rather damn them with
King Cerberus; and let the welkin roar [3].
Shall we fall foul for toys?

Host. By my troth, captain, these are very bitter words.

Bard. Be gone, good ancient: this will grow to a brawl anon.

Pist. Die men, like dogs [4]; give crowns like pins; Have we not Hiren here?

Host. O' my word, captain, there's none such

"Irene?" for Irish mettle?

See Vol. 2 p. 203.

" With bloom more bright than Erycina's brows;
" Whose tender blossoms tremble every one
" At every little breath from heaven is blown."

Tamburlaine.

STEEVENS.

Mr. Todd has, with great probability, maintained that Spenser was the original. See his edition of Spenser, vol. iii. p. 22.

BOSWELL.

[2] — Cannibals,] *Cannibal* is used by a blunder for *Hannibal*. This was afterwards copied by Congreve's Bluff and Wittol, Bluff is a character apparently taken from this of ancient Pistol.

JOHNSON.

Perhaps the character of a bully on the English stage might have been originally taken from Pistol; but Congreve seems to have copied his Nol Bluff more immediately from Jonson's Captain Bobadil. STEEVENS.

[3] — and let the welkin roar.] Part of the words of an old ballad entitled, What the Father Gathereth with the Rake, the Son doth Scatter with the Forke:

" *Let the welkin roare,*
" Ile never give ore," &c.

Again, in another ancient song, called The Man in the Moon drinks Claret:

" Drink wine till *the welkin roares.*" STEEVENS.

So, in Eastward Hoe, 1605: " — turn swaggering gallant, and *let the welkin roar*, and Erebus also." MALONE.

[4] Die men, like dogs;] This expression I find in Ram-Alley, or Merry Tricks, 1611:

" Your lieutenant's an ass.
" How an ass? *Die men like dogs?*" STEEVENS.

* See Life of Cawdrey p. 27 Eyren' for eggs - Robt Cawdrey called for his Breakfast - a raw eye for egg — Johnson's Dict. 'Eye'

here [5]. What the good-year! do you think, I would deny her? for God's sake, be quiet.

Pist. Then, feed, and be fat, my fair Calipolis [6]:
Come, give's some sack.

[5] — Have we not Hiren here?

Host. O' my word, captain, there's none such here.] i. e. shall I fear, that have this trusty and invincible sword by my side? For, as King Arthur's swords were called Caliburne and Ron; as Edward the Confessor's, Curtana; as Charlemagne's, Joyeuse; Orlando's, Durindana; Rinaldo's, Fusberta; and Rogero's, Balisarda; so Pistol, in imitation of these heroes, calls his sword *Hiren*. I have been told, Amadis de Gaul had a sword of this name. *Hirir* is to strike, and from hence it seems probable that *Hiren* may be derived; and so signify a swashing, cutting sword. —But what wonderful humour is there in the good Hostess so innocently mistaking Pistol's drift, fancying that he meant to fight for a whore in the house, and therefore telling him, "O' my word, captain, there's none such here; what the good-year! do you think, I would deny her?" Theobald.

As it appears from a former note, that *Hiren* was sometimes a cant term for a mistress or harlot, Pistol may be supposed to give it on this occasion, as an endearing name, to his sword, in the same spirit of fondness that he presently calls it—*sweetheart*.

Steevens.

I see no ground for supposing that the words bear a different meaning here from what they did in a former passage. He is still, I think, merely quoting the same play he had quoted before.

Malone.

"— Have we not *Hiren* here?" I know not whence Shakspeare derived this allusion to Arthur's lance, "Accinctus etiam Caliburno gladio optimo, lancea nomine *iron*, dexteram suam decoravit." *M. Westmonasteriensis*, p. 98. Bowle.

Geoffery of Monmouth, p. 65, reads *Ron* instead of *Iron*.

Steevens.

[6] — feed, and be fat, my fair Calipolis:] This is a burlesque on a line in an old play called The Battel of Alcazar, &c. printed in 1594, in which Muley Mahomet enters to his wife with lion's flesh on his sword:

"Feed then, and faint not, my faire *Calypolis*."

And again, in the same play:

"Hold thee *Calipolis*; feed, and faint no more."

And again:

"*Feed and be fat*, that we may meet the foe,
"With strength and terrour to revenge our wrong."

Si fortuna me tormenta, sperato me contenta[7].—
Fear we broadsides? no, let the fiend give fire:
Give me some sack; and, sweetheart, lie thou there.
[*Laying down his sword.*
Come we to full points here[8]: and are *et cetera's* nothing?

Fal. Pistol, I would be quiet.

Pist. Sweet knight, I kiss thy neif[9]: What! we have seen the seven stars.

The line is quoted in several of the old plays; and Decker, in his Satiromastix, 1602, has introduced Shakspeare's burlesque of it: "Feed and be fat, my fair *Calipolis:* stir not my beauteous wriggle-tails." Steevens.

It is likewise quoted by Marston, in his What You Will, 1607, as it stands in Shakspeare. Malone.

7 *Si fortuna me tormenta, sperato me contenta.*] Sir Thomas Hanmer reads:

Si fortuna me tormenta, il *sperare* me contenta—.

Which is undoubtedly the true reading; but perhaps it was intended that Pistol should corrupt it. Johnson.

Pistol is only a copy of Hannibal Gonsaga, who vaunted on yielding himself a prisoner, as you may read in an old collection of tales, called Wits, Fits, and Fancies:

Si fortuna me tormenta,
Il speranza me contenta.

And Sir Richard Hawkins, in his Voyage to the South-Sea, 1593, throws out the same gingling distich on the loss of his pinnace. Farmer.

8 Come we to full points here; &c.] That is, shall we stop here, shall we have no further entertainment? Johnson.

9 Sweet knight, I kiss thy neif:] i. e. kiss thy fist. Mr. Pope will have it, that *neif* here is from *nativa;* i. e. a woman-slave that is born in one's house; and that Pistol would kiss Falstaff's domestick mistress, Doll Tear-sheet. Theobald.

Nief, neif, and *naif,* are certainly law-terms for a woman-slave. So, in Thoroton's Antiquities of Nottinghamshire: "Every *naif* or she-villain, that took a husband or committed fornication, paid *marchet* for redemption of her blood 5s. and 4d.

Again, in Stanyhurst's Virgil, 1582:

Me *famulam* famuloque Heleno transmisit habendam.

"Me his *nyefe* to his servaunt Helenus full firmelye betroathed."

But I believe *neif* is used by Shakspeare for *fist.* It is still em-

Dol. Thrust him down stairs; I cannot endure such a fustian rascal.

Pist. Thrust him down stairs! know we not Galloway nags[1]?

Fal. Quoit him down, Bardolph, like a shove-groat shilling[2]: nay, if he do nothing but speak nothing, he shall be nothing here.

ployed in that sense in the northern counties, and by Ben Jonson, in his Poetaster:

"Reach me thy *neif*."

Again, in The Witch of Edmonton, by Rowley, &c. 1658:

"Oh, sweet ningle, thy *neif* once again." STEEVENS.

So, in A Midsummer-Night's Dream: "Give me thy *neif*, Monsieur Mustard-Seed." MALONE.

[1] — Galloway nags?] That is, common hacknies. JOHNSON.

[2] — like a SHOVE-GROAT shilling:] This expression occurs in Every Man in his Humour: "— made it run as smooth off the tongue as a *shove-groat shilling*."

Again, in Humour's Ordinary, by Samuel Rowlands, Satire iv.:

"At *shove-groat*, venter-point, or crosse and pile."

I suppose it to have been a piece of polished metal made use of in the play of shovel-board. See vol. iv. p. 21, n. 2. STEEVENS.

Mr. Steevens supposes the *shove-groat* shilling to have been used in the game of shovel-board, by which he seems to infer that the games of *shove-groat* and *shovel-board* were the same; but this is apparently a mistake. The former was invented during the reign of Henry the Eighth; for in the statutes of his 33d year, chap. ix. it is called a *new* game. It was also known by the several appellations of *slide-groat*, *slide-board*, *slide-thrift*, and *slip-thrift*, the first of which was probably adopted from the game being originally played with the silver groats of the time, then nearly as large as modern shillings. When the broad shillings of Edward the Sixth were coined, they were substituted for the groats in this game, and used also at that of *shovel-board*, which seems to have been only a variation of the other on a larger scale. Nothing has occurred to carry it beyond the time of Henry the Eighth; and from the want of such a term as a *shovel-groat*, it is probably not older than the reign of Edward the Sixth, who first coined the shilling piece. *Shovel-board* is already too well known to require any description of it in this place; but of the other little seems recorded, or not sufficient to discover the manner in which it was played. Holinshed, or rather Stanihurst, in his History of Ireland, speaking of a mandate for the execution of the Earl of Kildare in the reign of Henry the Eighth, says, that "one night when

Bard. Come, get you down stairs.

Pist. What! shall we have incision? shall we imbrue?—— [*Snatching up his sword.*

Then death rock me asleep [3], abridge my doleful days!

Why then, let grievous, ghastly, gaping wounds
Untwine the sisters three! Come, Atropos, I say [4]!

the lieutenant and he for their disport were playing at *slidegrote* or *shofleboorde,* sodainly commeth from the Cardinall (Wolsey) a mandatum to execute Kyldare on the morrow. The earle marking the lieutenant's deepe sigh, By S. Bryde, Lieutenant, quoth he, there is some made game in that scrole; but fall how it will, *this throwe is for a huddle.*" Here the writer has either confounded the two games, or might only mean to state that the Earl was playing at one or the other of them. Rice the puritan, in his Invective Againt Vices, black letter, no date, 12mo. speaks of "paysed [weighed] *groates* to plaie at slip-thrifte;" and in another place he asks whether God sent Adam into Paradise to play at it. There is a modern game called Justice, Jervis which is supposed by Mr. Strutt, who has described it at large, to bear some resemblance to *shove-groat.* See his Sports and Pastimes, p. 225. Douce.

Slide-thrift, or *shove-groat,* is one of the games prohibited by statute 33 Henry VIII. c. 9. Blackstone.

[3] Then death rock me asleep,] This is a fragment of an ancient song supposed to have been written by Anne Boleyn:

"*O death rock me on slepe,*
"Bring me on quiet rest," &c.

For the entire song, see Sir John Hawkin's General History of Musick, vol. iii. p. 31. Steevens.

In Arnold Cosbie's Ultimum Vale to the Vaine World, an elegie written by himselfe in the Marshalsea, after his condemnation, for murthering Lord Brooke, 4to. 1591, are these lines:

"*O death, rock me asleepe!* Father of heaven,
"That hast sole power to pardon sinnes of men,
"Forgive the faults and follies of my youth." Reed.

[4] — Come, Atropos, I say!] It has been suggested that this is a name which Pistol gives to his sword; but surely he means nothing more than to call on one of the *sisters three* to aid him in the fray. Malone.

Perhaps Pistol alludes to a poem printed in A Gorgious Gallery of Gallant Inuentions, &c. 4to. 1578: "The Louer complayneth of his Ladie's Inconstancy," to the tune of 'I lothe that I did loue:'

Host. Here's goodly stuff toward!

Fal. Give me my rapier, boy.

Dol. I pray thee, Jack, I pray thee, do not draw.

Fal. Get you down stairs.

[*Drawing, and driving Pistol out.*

Host. Here's a goodly tumult! I'll forswear keeping house, afore I'll be in these tirrits and frights. So; murder, I warrant now.——Alas, alas! put up your naked weapons, put up your naked weapons. [*Exeunt Pistol and Bardolph.*

Dol. I pray thee, Jack, be quiet; the rascal is gone. Ah, you whoreson little valiant villain, you.

Host. Are you not hurt i' the groin[5]? methought he made a shrewd thrust at your belly.

Re-enter Bardolph.

Fal. Have you turned him out of doors?

Bard. Yes, sir. The rascal's drunk: you have hurt him, sir, in the shoulder.

Fal. A rascal! to brave me!

Dol. Ah, you sweet little rogue, you! Alas, poor ape, how thou sweat'st! Come, let me wipe thy face;—come on, you whoreson chops:—Ah, rogue! i' faith, I love thee. Thou art as valourous as Hector of Troy, worth five of Agamemnon, and ten times better than the nine worthies. Ah, villain[6]!

"I hate this lothsome life,
"*O Atropos draw nie,*
"Untwist ye thred of mortall strife,
"Send death, and let mee die." Steevens.

[5] Are you not hurt i' THE GROIN?] Falstaff had promised to marry Mrs. Quickly, who, on this occasion, appears to have had the widow Wadman's solicitudes about her. Steevens.

[6] — Ah, villain!] Thus the folio: the quarto reads—*a* villain; which I once thought might be right, and that she meant Pistol. But I have observed that *a* is frequently printed in the quarto copies for *ah*: the reading of the folio is therefore certainly right. Malone.

Fal. A rascally slave! I will toss the rogue in a blanket.

Dol. Do, if thou darest for thy heart: if thou dost, I'll canvas thee between a pair of sheets[7].

Enter Musick.

Page. The musick is come, sir.

Fal. Let them play;—Play, sirs.—Sit on my knee, Doll. A rascal bragging slave! the rogue fled from me like quicksilver.

Dol. I' faith, and thou followedst him like a church. Thou whoreson little tidy Bartholomew boar-pig[8], when wilt thou leave fighting o' days,

7 — I'll CANVAS thee between a pair of SHEETS.] This phrase occurs in the 12th Mery Ieste of the Widow Edyth, 1573:

"Hore, hore, by coks blood euen here,
"Sayd Cotes, and it were not for shame,
"I should *canvas* thee, and make thee lame." STEEVENS.

Doll's meaning here is sufficiently clear. There is however an allusion which might easily escape notice, to the material of which coarse sheets were formerly made. So, in the MS. Account-book of Mr. Philip Henslow, which has been already quoted: "7 Maye, 1594. Lent goody Nalle upon a payre of *canvas sheates*, for v s." MALONE.

8 — little TIDY BARTHOLOMEW BOAR PIG,] For *tidy*, Sir T. Hanmer reads *tiny;* but they are both words of endearment, and equally proper. *Bartholomew boar-pig* is a little pig made of paste, sold at Bartholomew fair, and given to children for a fairing. JOHNSON.

Tidy has two significations, *timely* and *neat.* In the first of these senses, I believe, it is used in The Arraignment of Paris, 1584:

"I myself have given good, *tidie* lambs." STEEVENS.

From Ben Jonson's play of Bartholomew Fair, we learn, that it was the custom formerly to have booths in Bartholomew Fair, in which pigs were dressed and sold, and to these it is probable the allusion is here, and not to the pigs of paste mentioned by Dr. Johnson.

The practice of roasting *pigs* at Bartholomew Fair continued until the beginning of the last century, if not later. It is mentioned in Ned Ward's London Spy, 1697. When about the year 1708 some attempts were made to limit the duration of the fair to three days, a poem was published entitled The Pig's Petition

and foining o' nights, and begin to patch up thine old body for heaven ?

Enter behind, Prince HENRY *and* POINS, *disguised like Drawers.*

FAL. Peace, good Doll! do not speak like a death's head [9]: do not bid me remember mine end.

against Bartholomew Fair, &c. See Dodsley's Collection of Old Plays, 1780, vol. xii. p. 419.

Tidy, I apprehend, means only *fat*, and in that sense it was certainly sometimes used. See an old translation of Galateo of Manners and Behaviour, bl. l. 1578, p. 77: "and it is more proper and peculiar speache to say, the shivering of an ague, than to call it the colde; and flesh that is *tidie* to terme it rather *fat* than fulsome." REED.

Again, in Gawin Douglas's translation of the 5th Æneid:

"And als mony swine and *tydy* qwyis." STEEVENS.

See also D'Avenant's burlesque Verses on a long Vacation, written about 1630:

"Now London's chief on saddle new
"Rides into *fair* of *Barthol'mew*;
"He twirls his chain, and looking big
"As if to fright the head of *pig*,
"That gaping lies on *greasy* stall,
"Till female with great belly call," &c.

Coles, whose Dictionary explains many of Shakspeare's words, interprets *tidy* by *dapper*, *habilis*, *agilis*; for *dapper*, he gives us homunculus agilis, animosus. And this I believe is the meaning here. Doll meant to praise Falstaff's nimbleness and agility in fighting o' days and foining o' nights. MALONE.

9 — like a DEATH'S HEAD;] It appears from the following passage in Marston's Dutch Courtezan, 1605, that it was the custom for the bawds of that age to wear a *death's head* in a ring, very probably with the common motto, *memento mori*. Cocledemoy, speaking of some of these, says: "— as for their death, how can it be bad, since their wickedness is always before their eyes, and a *death's head* most commonly on their middle finger."

Again, in Massinger's Old Law: "— sell some of my cloaths to buy thee a *death's head*, and put it upon thy middle finger: your least considering *bawds* do so much."

Again, in Northward Hoe, 1607: "— as if I were a *bawd*, no ring pleases me but a *death's head*."

On the Stationers' books, Feb. 21, 1582, is entered a ballad intitled Remember thy End. STEEVENS.

Dol. Sirrah, what humour is the prince of?

Fal. A good shallow young fellow: he would have made a good pantler, he would have chipped bread well.

Dol. They say, Poins has a good wit.

Fal. He a good wit? hang him, baboon! his wit is as thick as Tewksbury mustard[1]; there is no more conceit in him, than is in a mallet[2].

Dol. Why does the prince love him so then?

Fal. Because their legs are both of a bigness; and he plays at quoits well; and eats conger and fennel; and drinks off candles' ends for flap-dragons[3]; and rides the wild mare with the boys[4];

Falstaff's allusion, I should have supposed, was to the death's head, and motto on hatchments, grave-stones, and the like.—Such a ring, however, as Mr. Steevens describes, but without any inscription, being only brass, is in my possession. Ritson.

[1] Tewksbury mustard:] Tewksbury is a market town in the county of Gloucester, formerly noted for mustard-balls made there, and sent into other parts. Grey.

[2] —in a MALLET.] So, in Milton's Prose Works, 1738, vol. i. p. 330: "Though the fancy of this doubt be as obtruse and sad as any *mallet*." Tollet.

[3] —eats CONGER and FENNEL; and drinks off CANDLES' ENDS for FLAP-DRAGONS;] *Conger* with *fennel* was formerly regarded as a provocative. It is mentioned by Ben Jonson, in his Bartholomew Fair: "—like a long-laced *conger* with green *fennel* in the joll of it." And in Philaster, one of the ladies advises the wanton Spanish prince to abstain from this article of luxury.

Greene likewise, in his Quip for an upstart Courtier, calls *fennel* "women's weeds,"—fit generally for that sex, sith while they are maidens they wish wantonly."

The qualification that follows, viz. that of swallowing *candles' ends by way of flap-dragons*, seems to indicate no more than that the Prince loved him, because he was always ready to do any thing for his amusement, however absurd or unnatural. Nash, in his Pierce Pennylesse his Supplication to the Devil, advises hard drinkers "—to have some shooing horne to pull on their wine, as a rasher on the coals, or a red herring; or to stir it about with a *candle's end* to make it taste the better," &c.

And Ben Jonson, in his News from the Moon, &c. a masque,

and jumps upon joint-stools; and swears with a good grace; and wears his boot very smooth, like unto the sign of the leg [5]; and breeds no bate with telling of discreet stories [6], and such other gambol

speaks of those who eat *candles' ends*, as an act of love and gallantry; and Beaumont and Fletcher, in Monsieur Thomas: "—carouse her health in cans, and *candles' ends*."

In Rowley's Match at Midnight, 1633, a captain says, that his "corporal was lately choaked at Delf by swallowing a *flap-dragon*."

Again, in Marston's Dutch Courtezan, 1605: "—have I not been drunk to your health, swallowed *flapdragons*, eat glasses, drank urine, stabbed arms, and done all the offices of protested gallantry for your sake?"

Again, in The Christian turn'd Turk, 1612: "—as familiarly as pikes do gudgeons, and with as much facility as Dutchmen swallow *flapdragons*." STEEVENS.

A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief. JOHNSON.

[4] — and rides the wild MARE with the boys;] "Riding the wild mare," is another name for the childish sport of see-saw, or what the French call *bascule* and *balançoire*. DOUCE.

[5] — wears his boot very smooth, like unto the sign of the leg;] The learned editor of Chaucer's Canterbury Tales, 1775, observes, that such is part of the description of a smart abbot, by an anonymous writer of the thirteenth century: "Ocreas habebat in cruribus, quasi innatæ essent, sine plicâ porrectas." *MS. Bod. James*, n. 6, p. 121. STEEVENS.

[6] — DISCREET stories;] We should read—*indiscreet*. WARBURTON.

I suppose by *discreet stories* is meant what suspicious masters and mistresses of families would call *prudential information*; i. e. what ought to be known, and yet is disgraceful to the teller: Among the virtues of John Rugby, in The Merry Wives of Windsor, Mrs. Quickly adds, that "he is *no tell-tale*, no breed-bate." STEEVENS.

Dr. Warburton would most unnecessarily read *indiscreet*. Mr. Steevens supposes that "by *discreet stories* is meant what suspicious masters and mistresses of families would call *prudential information*; i. e. what ought to be known, and yet is disgraceful to the teller." But Poins, of whom Falstaff is speaking, had no masters or mistresses; and if it be recollected with what sort of

faculties he hath, that show a weak mind and an able body, for the which the prince admits him: for the prince himself is such another; the weight of a hair will turn the scales between their avoirdupois.

P. Hen. Would not this nave of a wheel[7] have his ears cut off?

Poins. Let's beat him before his whore.

P. Hen. Look, if the withered elder hath not his poll clawed like a parrot[8].

Poins. Is it not strange, that desire should so many years outlive performance?

Fal. Kiss me, Doll.

P. Hen. Saturn and Venus this year in conjunction[9]! what says the almanack to that?

companions he was likely to associate, Falstaff's meaning will appear to be, that *he excites no censure for telling them modest stories;* or in plain English that he tells them nothing but *immodest ones.* Douce.

[7] — NAVE of a WHEEL —] *Nave* and *knave* are easily reconciled, but why 'nave of a wheel?' I suppose from his roundness. He was called *round man,* in contempt, before.

Johnson.

So, in the play represented before the king and queen in Hamlet:

"Break all the spokes and fellies of her wheel,
"And bowl the *round nave* down the steep of heaven."

Steevens.

[8] — his POLL CLAWED like a parrot.] This custom, we may suppose, was not peculiar to Falstaff, especially as it occurred among the French, to whom we were indebted for most of our artificial gratifications. So, in La Venerie, &c. by Jaques de Fouilloux, &c. Paris, 4to. 1585: "Le seigneur doit auoir sa petite charette, là où il sera dedans, auec sa fillette, aagée de seize a dix sept ans, la quelle *lui frottera la teste* par les chemins." A wooden cut annexed, represents this operation on an old man, who lies along in his carriage, with a girl sitting at his head. Steevens.

[9] Saturn and Venus this year in conjunction!] This was, indeed, a prodigy. The astrologers, says Ficinus, remark, that Saturn and Venus are never conjoined. Johnson.

Poins. And, look, whether the firy Trigon[1], his man, be not lisping to his master's old tables[2]; his note-book, his counsel-keeper.

[1] —the FIRY TRIGON, &c.] *Trigonum igneum* is the astronomical term when the upper planets meet in a fiery sign. The *fiery Trigon*, I think, consists of *Aries*, *Leo*, and *Sagittarius*. So, in Warner's Albion's England, 1602, b. vi. chap. xxxi.:

"Even at the *fierie Trigon* shall your chief ascendant be."

Again, in Pierce's Supererogation, or a new Praise of the old Asse, &c. by Gabriel Harvey, 1593: "—now the warring planet was expected in person, and the *fiery Trigon* seemed to give the alarm." STEEVENS.

So, in A Dialogue both pleasaunt and pietifull, &c. by Wm. Bulleyne, 1564: "Aries, Leo, and Sagittarius, are hotte, drie, bitter, and cholerike, governing hot and drie thinges, and this is called *the fierie triplicitie*." MALONE.

[2] —LISPING TO his master's old tables, &c.] We should read—"*clasping too* his master's old tables," &c. i. e. embracing his master's cast off whore, and now his bawd [*his note-book, his counsel-keeper*]. We have the same phrase again in Cymbeline:

"You *clasp* young Cupid's tables." WARBURTON.

I believe the old reading to be the true one. Bardolph was very probably drunk, and might *lisp* a little in his courtship; or might assume an affected softness of speech, like Chaucer's *Frere:* Tyrwhitt's edit. Prol. v. 266:

"Somewhat he *lisped* for his wantonnesse,
"To make his English swete upon his tonge."

Or, like the Page, in The Mad Lover of Beaumont and Fletcher, who

"*Lisps* when he list to catch a chambermaid."

Again, in Love's Labour's Lost:

"—— He can carve too and *lisp*."

Again, in Marston's 8th Satire:

"With voyce distinct, all fine, articulate,
"*Lisping*, 'Fayre saynt, my woe compassionate:
"By heaven thine eye is my soule-guiding fate."

STEEVENS.

Certainly the word *clasping* better preserves the *integrity of the metaphor;* or, perhaps, as the expression is *old tables*, we might read *licking:* Bardolph was *kissing* the *Hostess;* and old ivory books were commonly cleaned by *licking* them. FARMER.

The old table-book was a *counsel-keeper*, or a register of secrets; and so also was Dame Quickly. I have therefore not the least suspicion of any corruption in the text. *Lisping* is, in our author's dialect, making love, or, in modern language, *saying soft things*. So, in The Merry Wives of Windsor, Falstaff apologises to

Fal. Thou dost give me flattering busses.

Dol. Nay, truly; I kiss thee with a most constant heart.

Fal. I am old, I am old.

Dol. I love thee better than I love e'er a scurvy young boy of them all.

Fal. What stuff wilt have a kirtle of[3]? I shall

Mrs. Ford for his concise address to her, by saying, "I cannot cog, and *say this and that*, like a many of these *lisping* hawthorn-buds, that come like women in men's apparel, and smell like Buckler's-bury in simple-time; I cannot; but I love thee," &c. MALONE.

[3] — a KIRTLE of?] I know not exactly what a *kirtle* is. The following passages may serve to show that it was something different from a *gown*: "How unkindly she takes the matter, and cannot be reconciled with less than a *gown* or a *kirtle* of silk." *Greene's Art of Legerdemain*, &c. 1612. Again, in one of Stanyhurst's poems, 1582:

"This *gowne* your lovemate, that *kirtle* costlye she craveth."

Bale, in his Actes of English Votaries, says, that Roger earl of Shrewsbury sent "to Clunyake in France, for the *kyrtle* of holy Hugh the abbot." Perhaps *kirtle*, in its common acceptation, means a *petticoat*. "Half a dozen taffata gowns or sattin *kirtles*." *Cynthia's Revels*, by Ben Jonson.

Stubbs mentions *kirtles*, but is not precise in his description of them. Dr. Farmer supposes them to be the same as *safe-guards* or *riding-hoods*.

In A Lytell Treatyse for to lerne Englysshe and Frensshe, emprynted at Westminster, by Wynken de Worde, we find "a *kyrtell*" explained by the word—"ung corset." STEEVENS.

A *kirtle*, I believe, meant a *long cloak*. Minsheu describes it as an *upper* or *exterior garment*, worn over another; what in French is called a *garde-robe*. See his Dict. 1617. The latter word is explained by Cotgrave thus: "A cloth or cloak worn or cast over a garment to keep it from dust, rain," &c. That writer, however, supposes *kirtle* and *petticoat* to be synonymous; for he renders the word *vasquine* thus: "A *kirtle* or *petticoat*;" and *surcot* he calls "an *upper kirtle*, or a garment worn over a kirtle."

When, therefore, a *kirtle* is mentioned simply, perhaps a petticoat is meant; when an upper kirtle is spoken of, a long cloak or mantle is probably intended; and I imagine a *half-kirtle*, which occurs in a subsequent scene in this play, meant a *short cloak*, half the length of the upper kirtle. The term *half-kirtle* seems

receive money on Thursday: thou shalt have a cap to-morrow. A merry song, come: it grows late. we'll to bed. Thou'lt forget me, when I am gone,

Dol. By my troth thou'lt set me a weeping, an thou say'st so: prove that ever I dress myself handsome till thy return.——Well, hearken the end.

Fal. Some sack, Francis.

P. Hen. Poins. Anon, anon, sir[4]. [*Advancing.*

inconsistent with Dr. Farmer's idea; as does Milton's use of the word in his Masque, "the flowery-*kirtled* Naiades."

Stubbes, in his Anatomie of Abuses, 1595, describes a *kirtle* as distinct from both a *gown* and a *petticoat*. After having described the gowns usually worn at that time, he proceeds thus: "—then have thei petticots of the best clothe, of scarlette, grograine, taffatie, or silke, &c. But of whatsoever their petticoats be, yet must they have *kirtles*, (for so they call them,) either of silke, velvet, grograine, taffatie, satten or scarlet, bordered with gardes, lace," &c. I suppose he means a *mantle* or *long cloak*.

So also, in The First Part of the Contention of the Two Houses of Yorke and Lancaster, 1600: "Marry, he that will lustily stand to it, shall go with me, and take up these commodities following: item, a gown, a *kirtle*, a petticoat, and a smock."

My interpretation of *kirtle* is confirmed by Barret's Alvearie, 1580, who renders *kirtle*, by *subminia*, *cyclas*, *palla*, *pallula*, χλαῖνα, *surcot*.—*Subminia* Cole interprets in his Latin Dictionary, 1697, "A kirtle, a light red coat."—*Cyclas*, "a kirtle, a cimarr."—*Palla*, "a woman's long gown; a veil that covers the head."—*Pallula*, "a short kirtle."—*Læna*, "an Irish rugge, a freeze cassock, a rough hairy gaberdine."

From hence it appears, that a *woman's kirtle*, or rather *upper-kirtle*, (as distinguished from a petticoat, which was sometimes called a *kirtle*,) was a *long mantle which reached to the ground*, with a head to it that entirely covered the face; and it was, perhaps, usually red. A *half-kirtle* was a similar garment, reaching only somewhat lower than the waist. See Florio's Italian Dict. 1598: "*Semicinto*. A garment coming lower than the belly; also half-girt, as we may say a *half-kirtle*." Cotgrave, however, translates *Le devant du robe*, an *apron*, or *kirtle*. Malone.

[4] Anon, anon, sir.] The usual answer of drawers at this period. So, in The Discoverie of the Knights of the Poste, 1597: "wherefore hee calling, the drawer presently answered with a shrill voyce, *anon, anon, sir*." Reed.

Fal. Ha! a bastard son of the king's[5]?—And art not thou Poins his brother[6]?

P. Hen. Why, thou globe of sinful continents, what a life dost thou lead?

Fal. A better than thou; I am a gentleman, thou art a drawer.

P. Hen. Very true, sir; and I come to draw you out by the ears.

Host. O, the Lord preserve thy good grace! by my troth, welcome to London.—Now the Lord bless that sweet face of thine! O Jesu, are you come from Wales?

Fal. Thou whoreson mad compound of majesty, —by this light flesh and corrupt blood, thou art welcome. [*Leaning his hand upon Doll.*

Dol. How! you fat fool, I scorn you.

Poins. My lord, he will drive you out of your revenge, and turn all to a merriment, if you take not the heat[7].

P. Hen. You whoreson candle-mine[8], you, how vilely did you speak of me even now, before this honest, virtuous, civil gentlewoman?

Host. 'Blessing o' your good heart! and so she is, by my troth.

Fal. Didst thou hear me?

P. Hen. Yes; and you knew me, as you did, when you ran away by Gad's-hill: you knew, I was at your back; and spoke it on purpose, to try my patience.

[5] Ha! a bastard, &c.] The improbability of this scene is scarcely balanced by the humour. Johnson.

[6] — Poins his brother?] i. e. *Poins's* brother, or *brother to Poins;* a vulgar corruption of the genitive case. Ritson.

[7] — if you take not the heat.] Alluding, I suppose, to the proverb, "Strike while the iron is *hot*." So again, in King Lear: "We must do something, and i' the *heat*." Steevens.

[8] — candle-mine,] Thou inexhaustible magazine of tallow. Johnson.

Fal. No, no, no; not so; I did not think, thou wast within hearing.

P. Hen. I shall drive you then to confess the wilful abuse; and then I know how to handle you.

Fal. No abuse, Hal, on mine honour; no abuse.

P. Hen. Not! to dispraise me [9]; and call me—pantler, and bread-chipper, and I know not what?

Fal. No abuse, Hal.

Poins. No abuse!

Fal. No abuse, Ned, in the world; honest Ned, none. I dispraised him before the wicked, that the wicked might not fall in love with him;—in which doing, I have done the part of a careful friend, and a true subject, and thy father is to give me thanks for it. No abuse, Hal;—none, Ned, none;—no, boys, none.

P. Hen. See now, whether pure fear, and entire cowardice, doth not make thee wrong this virtuous gentlewoman to close with us? Is she of the wicked? Is thine hostess here of the wicked? Or is the boy of the wicked? Or honest Bardolph, whose zeal burns in his nose, of the wicked?

Poins. Answer, thou dead elm, answer.

Fal. The fiend hath pricked down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy,—there is a good angel about him; but the devil outbids him too [1].

9 Not! to dispraise me;] The Prince means to say, "What! is it not abuse to dispraise me," &c. Some of the modern editors read—*No!* &c. but, I think, without necessity. So, in Coriolanus:

"*Com.* He'll never hear him.

"*Sic. Not?*"

There also *Not* has been rejected by the modern editors, and *No* inserted in its place. Malone.

1 — outbids him too.] Thus the folio. The quarto reads—"— the devil *blinds* him too;" and perhaps it is right. Malone.

P. Hen. For the women,——

Fal. For one of them,—she is in hell already, and burns, poor soul [2]! For the other,—I owe her money; and whether she be damned for that, I know not.

Host. No, I warrant you.

Fal. No, I think thou art not; I think, thou art quit for that: Marry, there is another indictment upon thee, for suffering flesh to be eaten in thy house [3], contrary to the law; for the which, I think thou wilt howl.

Host. All victuallers do so [4]: What's a joint of mutton or two in a whole Lent?

P. Hen. You, gentlewoman,——

Dol. What says your grace?

Fal. His grace says that which his flesh rebels against.

Host. Who knocks so loud at door? look to the door there, Francis.

Enter Peto.

P. Hen. Peto, how now? what news?

[2] — and burns, poor soul!] This is Sir T. Hanmer's reading. Undoubtedly right. The other editions had—"she is in hell already, and burns poor souls." The venereal disease was called, in those times, the *brennynge*, or *burning*. Johnson.

[3] — for suffering flesh to be eaten, &c.] By several statutes made in the reigns of Elizabeth and James I. for the regulation and observance of fish-days, *victuallers* were expressly forbidden to utter *flesh in Lent*, and to these Falstaff alludes. Douce.

[4] — all VICTUALLERS do so:] The brothels were formerly screened, under pretext of being *victualling houses* and *taverns*.

So, in Webster and Rowley's Cure for a Cuckold: "This informer comes into Turnbull Street to a *victualling house*, and there falls in league with a *wench*, &c.—Now, Sir, this fellow, in revenge, informs against the *bawd* that kept the house," &c.

Again, in Gascoigne's Glass of Government, 1575: "— at a house with a *red lattice* you shall find an old *bawd* called Panderina, and a young *damsel* called Lamia."

Barrett, in his Alvearie, 1580, defines a *victualling house* thus: "A tavern where meate is eaten *out of due season*." Steevens.

Peto. The king your father is at Westminster;
And there are twenty weak and wearied posts,
Come from the north: and, as I came along,
I met, and overtook, a dozen captains,
Bare-headed, sweating, knocking at the taverns,
And asking every one for sir John Falstaff.

P. Hen. By heaven, Poins, I feel me much to blame,
So idly to profane the precious time;
When tempest of commotion, like the south
Borne with black vapour, doth begin to melt,
And drop upon our bare unarmed heads.
Give me my sword, and cloak:—Falstaff, good night.

[*Exeunt Prince Henry, Poins, Peto, and Bardolph.*

Fal. Now comes in the sweetest morsel of the night, and we must hence, and leave it unpicked. [*Knocking heard.*] More knocking at the door?

Re-enter Bardolph.

How now? what's the matter?

Bard. You must away to court, sir, presently; a dozen captains stay at door for you.

Fal. Pay the musicians, sirrah. [*To the Page.*]—Farewell, hostess;—farewell, Doll.—You see, my good wenches, how men of merit are sought after: the undeserver may sleep, when the man of action is called on. Farewell, good wenches: If I be not sent away post, I will see you again ere I go.

Dol. I cannot speak;—If my heart be not ready to burst:—Well, sweet Jack, have a care of thyself.

Fal. Farewell, farewell.

[*Exeunt Falstaff and Bardolph.*

Host. Well, fare thee well: I have known thee these twenty-nine years, come peascod-time; but

an honester, and truer-hearted man,—Well, fare thee well.

Bard. [*Within.*] Mistress Tear-sheet,——

Host. What's the matter?

Bard. [*Within.*] Bid mistress Tear-sheet come to my master.

Host. O run, Doll, run; run, good Doll[6].

[*Exeunt.*

ACT III. SCENE I[7].

A Room in the Palace.

Enter King Henry in his Nightgown, with a Page.

K. Hen. Go, call the earls of Surrey and of Warwick;
But, ere they come, bid them o'er-read these letters,
And well consider of them: Make good speed.——

[*Exit Page.*

How many thousand of my poorest subjects
Are at this hour asleep!—O sleep, O gentle sleep[8],

[6] O run, Doll, run; run, good Doll.] Thus the folio. The quarto reads—" O run, Doll run; run: Good Doll, come: she comes blubber'd: Yea, will you come, Doll?" Steevens.

[7] Scene I.] This first scene is not in my copy of the first edition. Johnson.

There are two copies of the same date, and in one of these [quarto B] the scene has been added. They are in all other respects, alike. It should seem as if the defect in this quarto was undiscovered till most of the copies of it were sold, for only one that I have seen contains the addition. Signature E consists of six leaves. Four of these, exclusive of the two additional ones, were reprinted to make room for the omission. Steevens.

[8] — Sleep, gentle sleep,] The old copy, in defiance of metre, reads:

" *O* sleep, *O* gentle sleep."

The repeated tragic *O* was probably a playhouse intrusion. Steevens.

Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness ?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber;
Than in the perfum'd chambers of the great,
Under the canopies of costly state,
And lull'd with sounds of sweetest melody?
O thou dull god, why liest thou with the vile,
In loathsome beds; and leav'st the kingly couch,
A watch-case, or a common 'larum bell[9] ?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge;
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deaf'ning clamours in the slippery clouds[1],

[9] A watch-case, &c.] This alludes to the watchman set in garrison-towns upon some eminence, attending upon an alarum-bell, which was to ring out in case of fire, or any approaching danger. He had a case or box to shelter him from the weather, but at his utmost peril he was not to sleep whilst he was upon duty. These alarum-bells are mentioned in several other places of Shakspeare. HANMER.

In an ancient inventory cited in Strutt's ponda Angel-cynnan, vol. iii. p. 70, there is the following article: "Item, a *laume* or WATCHE of iron, *in an iron* CASE, with 2 leaden plumets." Strutt supposes, and no doubt rightly, that *laume* is an error for *larum*. Something of this kind, I believe, is here intended by *watch-case*, since this speech does not afford any other expressions to induce the supposition that the King had a *sentry-box* in his thoughts.

HOLT WHITE.

[1] —slippery CLOUDS,] The modern editors read *shrowds*, meaning the *rope ladders* by which the masts of ships are ascended. The old copy—"in the slippery *clouds*;" but I know not what advantage is gained by the alteration, for *shrowds* had anciently the same meaning as *clouds*. I could bring many in-

That, with the hurly [2], death itself awakes?
Can'st thou, O partial sleep! give thy repose

stances of this use of the word from Drayton. So, in his Miracles of Moses:

"And the sterne thunder from the airy *shrowds*,
"To the sad world, in fear and horror spake."

Again, in Ben Jonson's Poem on Inigo Jones:

"And peering forth of Iris in the *shrowds*."

Again, in Chapman's version of the twentieth Iliad:

"—— casting all thicke mantles made of clouds,
"On their bright shoulders. Th' oppos'd gods sat hid in other *shrouds*."

A moderate tempest would hang the waves in the *shrowds* of a ship; a great one might poetically be said to suspend them on the *clouds*, which were too *slippery* to retain them.

So, in Julius Cæsar:

"—— I have seen
"Th' ambitious ocean swell, and rage and foam
"To be exalted with the threatening *clouds*."

Again, in Golding's translation of Ovid's Metamorphosis, book xi.:

"The surges mounting up aloft did seeme to mate the skie,
"And with their sprinkling for *to wet the clouds that hang on hie*."

Again, in Ben Jonson's Masque of Queens, 1609:

"—— when the boisterous sea,
"Without a breath of wind, hath *knock'd the sky*."

Again, Virg. Æn. lib. iii.:

—— spumam elisam, et rorantia vidimus astra.

Drayton's *airy shrowds* are the *airy covertures of heaven*; which in plain language are the *clouds*.

A similar image to that before us, occurs in Churchyard's Praise of Poetrie, 1595:

"The poets that can clime the cloudes,
"Like *ship-boy* to the top,
"When sharpest stormes do shake the *shrowdes*," &c.

Lee, in his Mithradates, is the copier of Shakspeare:

"So sleeps the sea-boy on the cloudy mast,
"Safe as a drowsy Triton, rock'd by storms,
"While tossing princes wake on beds of down."

STEEVENS.

The instances produced by Mr. Steevens prove that *clouds* were sometimes called poetically airy *shrouds*, or shrouds suspended in air; but they do not appear to me to prove that any writer, speaking of a ship, ever called the *shrouds* of the ship by the name of *clouds*. I entirely, however, agree with him in thinking that

To the wet sea-boy in an hour so rude;
And, in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king [3]? Then, happy low, lie down [4]!
Uneasy lies the head that wears a crown.

clouds here is the true reading; and the passage produced from Julius Cæsar, while it fully supports it, shows that the word is to be understood in its ordinary sense. So again, in The Winter's Tale: "— now the ship boring the *moon* with her main-mast, and anon swallowed up with yest and froth." MALONE.

My position appears to have been misunderstood. I meant not to suggest that the *shrowds of a ship* were ever called *clouds*. What I designed to say was, that the *clouds* and the *shrowds of heaven* were anciently synonymous terms, so that by the exchange of the former word for the latter, no fresh idea would, in fact, be ascertained; as the word *shrowds* might be received in the sense of *clouds* as well as that of *ship-tackle*. STEEVENS.

The epithet *slippery* agrees better with *shrowds* than *clouds*.
TALBOT.

[2] That, with the HURLY,] *Hurly* is *noise*, derived from the French *hurler* to howl, as *hurly-burly* from *Hurluberlu*, Fr.
STEEVENS.

Holinshed, speaking of the commotions in the time of King Richard II. says: "It was rightly called the *hurling* time, there were such *hurly burlyes* kept in every place." Holinshed, vol. ii. p. 1030, edit. 1577. So also in The Paston Letters, vol. i. p. 62: "And anone aftyr y^t^ *hurlyng* the Bysshop Rosse apechyd me to the quene." BOSWELL.

[3] Deny IT TO a king?] Surely, for the sake of metre, we should read—
"Deny't a king?" STEEVENS.

[4] —Then, happy low, lie down!] Evidently corrupted from *happy lowly clown*. These two lines making the just conclusion from what preceded. "If sleep will fly a king and consort itself with beggars, then happy the *lowly clown*, and uneasy the crowned head." WARBURTON.

Dr. Warburton has not admitted this emendation into his text: I am glad to do it the justice which its author has neglected.
JOHNSON.

The sense of the old reading seems to be this: "You, who are happy in your humble situations, lay down your heads to rest! the head that wears a crown lies too uneasy to expect such a blessing." Had not Shakspeare thought it necessary to subject

Enter WARWICK *and* SURREY.

WAR. Many good morrows to your majesty!

K. HEN. Is it good morrow, lords?

WAR. 'Tis one o'clock, and past.

K. HEN. Why then, good morrow to you all, my lords [5].

Have you read o'er the letters that I sent you?

WAR. We have, my liege.

K. HEN. Then you perceive, the body of our kingdom

How foul it is; what rank diseases grow,

himself to the tyranny of rhyme, he would probably have said: "then happy low, sleep on!"

So, in The Misfortunes of Arthur, a tragedy, 1587:

"Behold the peasant poore with tattered coate,
"Whose eyes a meaner fortune feeds with sleepe,
"How safe and sound the carelesse snudge doth snore."

Sir W. D'Avenant has the same thought in his Law against Lovers:

"How soundly they sleep, whose pillows lie low!"

STEEVENS.

[5] Why then, good morrow to you ALL, my lords.] In my regulation of this passage I have followed the late editors; but I am now persuaded the first line should be pointed thus:

"Why then good morrow to you all, my lords."

This mode of phraseology, where only two persons are addressed, is not very correct, but there is no ground for reading—

"Why, then, good morrow to you. *Well*, my lords," &c.

as Theobald and all the subsequent editors do; for Shakspeare, in King Henry VI. Part II. Act II. Sc. II. has put the same expression into the mouth of York, when he addresses only his two friends, Salisbury and Warwick; though the author of the original play, printed in 1600, on which The Second Part of King Henry VI. was founded, had, in the corresponding place, employed the word *both!*

"—— Where as *all* you know,
"Harmless Richard was murder'd traiterously."

This is one of the numerous circumstances that contribute to prove that Shakspeare's Henries were formed on the work of a preceding writer. See the Dissertation on that subject, in vol. xviii. MALONE.

And with what danger, near the heart of it.

War. It is but as a body, yet, distemper'd [6];
Which to his former strength may be restor'd,
With good advice, and little medicine :——
My lord Northumberland will soon be cool'd [7].

K. Hen. O heaven! that one might read the book of fate;
And see the revolution of the times
Make mountains level, and the continent
(Weary of solid firmness,) melt itself
Into the sea! and, other times, to see [8]
The beachy girdle of the ocean
Too wide for Neptune's hips; how chances mock,
And changes fill the cup of alteration
With divers liquors! O, if this were seen [9],

[6] It is but as a body, yet, DISTEMPER'D;] *Distemper*, that is, according to the old physick, a disproportionate mixture of humours, or inequality of innate heat and radical humidity, is less than actual *disease*, being only the state which foreruns or produces diseases. The difference between *distemper* and *disease* seems to be much the same as between *disposition* and *habit*. JOHNSON.

[7] My lord Northumberland will soon be COOL'D.] I believe Shakspeare wrote *school'd*; tutor'd, and brought to submission. WARBURTON.

Cool'd is certainly right. JOHNSON.

So, in The Merry Wives of Windsor: "— my humour shall not *cool*." STEEVENS.

[8] O heaven! that one might read the book of fate;
And see the revolution of the times
Make mountains level, and the continent
(Weary of solid firmness,) melt itself
Into the sea! and, other times, to see, &c.] So, in our author's 64th Sonnet:

"When I have seen the hungry ocean gain
"Advantage on the kingdom of the shore,
"And the firm soil win of the watry main,
"Increasing store with loss, and loss with store;
"When I have seen such interchange of state," &c.
MALONE.

[9] — O, if this were seen, &c.] These four lines are supplied from the edition of 1600. WARBURTON.

The happiest youth,—viewing his progress through,
What perils past, what crosses to ensue,—
Would shut the book, and sit him down and die.
'Tis not ten years gone,
Since Richard, and Northumberland, great friends,
Did feast together, and in two years after
Were they at wars: It is but eight years, since

My copy wants the whole scene, and therefore these lines. There is some difficulty in the line—

"What perils past, what crosses to ensue—,"

because it seems to make past perils equally terrible with ensuing crosses. JOHNSON.

This happy youth, who is to foresee the future progress of his life, cannot be supposed, at the time of his happiness, to have gone through many perils. Both the perils and the crosses that the King alludes to were yet to come; and what the youth is to foresee is, the many crosses he would have to contend with, even after he has passed through many perils. M. MASON.

In answer to Dr. Johnson's objection it may be observed, that past perils are not described as *equally* terrible with ensuing crosses, but are merely mentioned as an aggravation of the sum of human calamity. He who has already gone through some perils, might hope to have his *quietus*, and might naturally sink in despondency, on being informed that "bad begins and worse remains behind." Even past perils are painful in retrospect, as a man shrinks at the sight of a precipice from which he once fell.—To one part of Mr. M. Mason's observation it may be replied, that Shakspeare does not say the *happy*, but the *happiest*, youth; that is, *even* the happiest of mortals, *all* of whom are destined to a certain portion of misery.

Though what I have now stated may, I think, fairly be urged in support of what seems to have been Dr. Johnson's sense of this passage, yet I own Mr. M. Mason's interpretation is extremely ingenious, and probably is right. The perils here spoken of may not have been *actually* passed by the peruser of the book of fate, though they have been passed by him in "viewing his progress through;" or, in other words, though the register of them has been *perused* by him. They may be said to be *past* in one sense only; namely, with respect to those which are to ensue; which are presented to his *eye* subsequently to those which precede. If the spirit and general tendency of the passage, rather than the grammatical expression, be attended to, this may be said to be the most obvious meaning. The construction is, "*What perils* having been *past*, *what crosses* are *to ensue*." MALONE.

This Percy was the man nearest my soul;
Who like a brother toil'd in my affairs,
And laid his love and life under my foot;
Yea, for my sake, even to the eyes of Richard,
Gave him defiance. But which of you was by [1],
(You, cousin Nevil [2], as I may remember,)
[*To* WARWICK.
When Richard,—with his eye brimfull of tears,
Then check'd and rated by Northumberland,—
Did speak these words, now prov'd a prophecy?
Northumberland, thou ladder, by the which
My cousin Bolingbroke ascends my throne;—
Though then, heaven knows, I had no such intent [3];
But that necessity so bow'd the state,

[1] —But which of you was by, &c.] He refers to King Richard II. Act IV. Sc. II. But whether the king's or the author's memory fails him, so it was, that Warwick was not present at that conversation. JOHNSON.

Neither was the King himself present, so that he must have received information of what passed from Northumberland. His memory, indeed, is singularly treacherous, as, at the time of which he is now speaking, he had actually ascended the throne. RITSON.

[2] —cousin NEVIL,] Shakspeare has mistaken the name of the present nobleman. The earldom of Warwick was, at this time, in the family of Beauchamp, and did not come into that of the Nevils till many years after, in the latter end of the reign of King Henry VI. when it descended to Anne Beauchamp, (the daughter of the earl here introduced,) who was married to Richard Nevil, Earl of Salisbury. STEEVENS.

Anne Beauchamp was the wife of that Richard Nevil, (in her right,) Earl of Warwick, and son to Richard Earl of Salisbury, who makes so conspicuous a figure in our author's Second and Third Parts of King Henry VI. He succeeded to the latter title on his father's death, in 1460, but is never distinguished by it. RITSON.

[3] —I had no such intent;] He means, "*I should have had* no such intent, but that necessity," &c. or Shakspeare has here also forgotten his former play, or has chosen to make Henry forget his situation at the time mentioned. He had then actually accepted the crown. See King Richard II. Act IV. Sc. I.:

"In God's name, I'll ascend the regal throne." MALONE.

That I and greatness were compell'd to kiss :——
The time shall come, thus did he follow it,
The time will come, that foul sin, gathering head,
Shall break into corruption:—so went on,
Foretelling this same time's condition,
And the division of our amity.

War. There is a history in all men's lives,
Figuring the nature of the times deceas'd:
The which observ'd, a man may prophecy,
With a near aim, of the main chance of things
As yet not come to life; which in their seeds,
And weak beginnings, lie intreasured.
Such things become the hatch and brood of time;
And, by the necessary form of this [4],
King Richard might create a perfect guess,
That great Northumberland, then false to him,
Would, of that seed, grow to a greater falseness;
Which should not find a ground to root upon,
Unless on you.

K. Hen. Are these things then necessities [5]?
Then let us meet them like necessities [6]:—

4 And, by the necessary form of THIS,] I think we might better read:

" —— the necessary form of *things.*"

The word *this* has no very evident antecedent. JOHNSON.

If any change were wanting, I would read:

" And, by the necessary form of *these,*"

i. e. the *things* mentioned in the preceding line. STEEVENS.

" And, by the necessary form of *this,*" is, I apprehend, to be understood *this* history of the times deceased. HENLEY.

5 Are these THINGS THEN necessities?] I suspect that—*things then* are interpolated words. They corrupt the measure, do not improve the sense, and the anticipation of *then* diminishes the force of the same adverb in the following line. STEEVENS.

6 Then let us meet them like NECESSITIES:] I am inclined to read:

" Then let us meet them like *necessity.*"

That is, with the resistless violence of necessity; then comes more aptly the following line:

" And that same *word* even now cries out on us."

That is, the word *necessity.* JOHNSON.

And that same word even now cries out on us;
They say, the bishop and Northumberland
Are fifty thousand strong.

War. It cannot be, my lord;
Rumour doth double, like the voice and echo,
The numbers of the fear'd:—Please it your grace,
To go to bed; upon my life, my lord,
The powers that you already have sent forth,
Shall bring this prize in very easily.
To comfort you the more, I have receiv'd
A certain instance, that Glendower is dead [7].
Your majesty hath been this fortnight ill;
And these unseason'd hours, perforce, must add
Unto your sickness.

K. Hen. I will take your counsel:
And, were these inward wars once out of hand,
We would, dear lords, unto the Holy Land [8].

[*Exeunt.*

That is, let us meet them with that patience and quiet temper with which men of fortitude meet those events which they know to be inevitable.—I cannot approve of Johnson's explanation. M. Mason.

[7] —that Glendower is dead.] *Glendower* did not die till after King Henry IV.

Shakspeare was led into this error by Holinshed, who places Owen Glendower's death in the tenth year of Henry's reign. See vol. xvi. p. 310, n. 5. Malone.

[8] —unto the Holy Land.] This play, like the former, proceeds in one unbroken tenor through the first edition, and there is therefore no evidence that the division of the Acts was made by the author. Since, then, every editor has the same right to mark the intervals of action as the players, who made the present distribution, I should propose that this scene may be added to the foregoing Act, and the remove from London to Gloucestershire be made in the intermediate time, but that it would shorten the next Act too much, which has not, even now, its due proportion to the rest. Johnson.

SCENE II.

Court before Justice SHALLOW's House in Gloucestershire[9].

Enter SHALLOW and SILENCE, meeting; MOULDY, SHADOW, WART, FEEBLE, BULL-CALF, and Servants, behind.

SHAL. Come on, come on, come on; give me your hand, sir, give me your hand, sir: an early stirrer, by the rood[1]. And how doth my good cousin Silence?

9 — Justice SHALLOW's House in Gloucestershire.] From the following passage in The Return from Parnassus, 1606, we may conclude that Kempe was original Justice Shallow.—Burbage and Kempe are introduced, instructing some Cambridge students to act. Burbage makes one of the students repeat some lines of Hieronymo and King Richard III. Kempe says to another, "Now for you,—methinks you belong to *my tuition*; and your face methinks would be good for a foolish Mayor, *or a foolish Justice of Peace*."—And again: "Thou wilt do well in time if thou wilt be ruled by thy betters, that is, by myselfe, and such *grave aldermen* of the play-house as I am." It appears from Nashe's Apologie of Pierce Penniless, 1593, that he likewise played the Clown: "What can be made of a rope-maker more than a *clowne*. *Will. Kempe*, I mistrust it will fall to *thy lot for a merriment* one of these dayes." MALONE.

1 — by the ROOD.] i. e. the cross. POPE.

Hearne, in his Glossary to Peter Langtoft, p. 544, under the word *cross*, observes, that although the *cross* and the *rood* are commonly taken for the same, yet the *rood* properly signified formerly the image of Christ on the cross; so as to represent both the cross and figure of our blessed Saviour, as he suffered upon it. The *roods* that were in churches and chapels were placed in shrines that were called *rood lofts*. "*Roodloft*, (saith Blount,) is a shrine whereon was placed the cross of Christ. *The rood* was an image of Christ on the cross, made generally of wood, and erected in a loft for that purpose, just over the passage out of the church into the chancel." REED.

Bullokar, however, is a better authority than any of these, being contemporary with Shakspeare. In his English Expositor,

Sil.[2] Good morrow, good cousin Shallow.

Shal. And how doth my cousin, your bedfellow? and your fairest daughter, and mine, my god-daughter Ellen?

Sil. Alas, a black ouzel, cousin Shallow.

Shal. By yea and nay, sir, I dare say, my cousin William is become a good scholar: He is at Oxford, still, is he not?

Sil. Indeed, sir; to my cost.

Shal. He must then to the inns of court shortly: I was once of Clement's-inn; where, I think, they will talk of mad Shallow yet.

Sil. You were called—lusty Shallow, then, cousin.

Shal. By the mass, I was called any thing; and I would have done any thing, indeed, and roundly too. There was I, and little John Doit of Staffordshire, and black George Bare, and Francis Pickbone, and Will Squele a Cotswold man[3]—you had

8vo. 1616, he defines *roode* thus: "In land it signifies a quarter of an acre. It is sometimes taken for the picture of our Saviour upon the cross." Malone.

[2] *Sil.*] The oldest copy of this play was published in 1600. It must however have been acted somewhat earlier, as in Ben Jonson's Every Man out of his Humour, which was performed in 1599, is the following reference to it: "No, lady, this is a kinsman to *Justice Silence*." Steevens.

[3] — Will Squele a Cotswold man,] The games at Cotswold were, in the time of our author, very famous. Of these I have seen accounts in several old pamphlets; and Shallow, by distinguishing Will Squele, as a Cotswold man, meant to have him understood as one who was well versed in manly exercises, and consequently of a daring spirit, and an athletic constitution.

Steevens.

The games of Cotswold, I believe, did not commence till the reign of James I. I have never seen any pamphlet that mentions them as having existed in the time of Elizabeth. Randolph speaks of their *revival* in the time of Charles I.; and from Dover's book they appear to have been revived in 1636. But this does not prove that they were exhibited in the reign of Queen Elizabeth. They certainly were in that of King James, and were probably

not four such swinge-bucklers [4] in all the inns of court again: and, I may say to you, we knew where the bona-robas [5] were; and had the best of them all at commandment. Then was Jack Falstaff, now sir John, a boy; and page to Thomas Mowbray, duke of Norfolk.

Sil. This sir John, cousin, that comes hither anon about soldiers?

Shal. The same sir John, the very same. I saw

discontinued after his death. However, Cotswold might have been long famous for meetings of tumultuous swinge-bucklers. See vol. viii. p. 16, n. 6. Malone.

[4] — swinge-bucklers —] *Swinge-bucklers* and *swash-bucklers* were words implying *rakes* or *rioters* in the time of Shakspeare.

Nash, addressing himself to his old opponent Gabriel Harvey, 1598, says: "*Turpe senex miles*, 'tis time for such an olde foole to leave playing the *swash-buckler*."

Again, in The Devil's Charter, 1607, Caraffa says, "when I was a scholar in Padua, faith, then I could have *swinged a sword and buckler*," &c. Steevens.

"West Smithfield (says the Continuator of Stowe's Annals, 1631,) was for many years called *Ruffians' Hall*, by reason it was the usual place of frayes and common fighting, during the time that *sword and buckler* were in use; when every serving-man, from the base to the best, carried a buckler at his backe, which hung by the hilt or pummel of his sword which hung before him. —Untill the 20th year of Queen Elizabeth, it was usual to have frayes, fights, and quarrels upon the sundayes and holydayes, sometimes, twenty, thirty, and forty swords and bucklers, halfe against halfe, as well by quarrels of appointment as by chance.—And in the winter season all the high streets were much annoyed and troubled with hourly frayes, and *sword and buckler men*, who took pleasure in that *bragging* fight; and although they made great shew of much furie, and fought often, yet seldome any man was hurt, for thrusting was not then in use, neither would any one of twenty strike beneath the waste, by reason they held it cowardly and beastly." Malone.

[5] — bona-robas —] i. e. ladies of pleasure. *Bona Roba*, Ital. So, in The Bride, by Nabbes, 1640:

"Some *bona-roba* they have been sporting with."

Steevens.

See Florio's Italian Dictionary, 1598; "*Buona roba*, as we say *good stuff*; a good wholesome plump-cheeked wench."

Malone.

him break Skogan's head [7] at the court gate, when he was a crack [8], not thus high: and the very same

7 — Skogan's head —] Who Skogan was, may be understood from the following passage in The Fortunate Isles, a masque, by Ben Jonson, 1626:

" —— Methinks you should enquire now after *Skelton*,
" And master *Scogan*.
" —— *Scogan?* what was he?
" Oh, a fine gentleman, and a master of arts
" Of *Henry the Fourth's times*, that made disguises
" For the king's sons, and writ in ballad royal
" Daintily well," &c.

Among the works of Chaucer is a poem called " *Scogan* unto the Lordes and Gentilmen of the Kinge's House." Steevens.

In the written copy, (says the editor of Chaucer's Works, 1598,) the title hereof is thus: " Here followethe a morall ballade to the Prince, now Prince Henry, the Duke of Clarence, the Duke of Bedford, the Duke of Gloucester, the kinges sons, by *Henry Scogan*, at a supper among the merchants in the vintrey at London, in the house of Lewis John." The purport of the ballad is to dissuade them from spending their youth " folily."

John Skogan, who is said to have taken the degree of master of arts at Oxford, " being (says Mr. Warton) an excellent mimick, and of great pleasantry in conversation, became the favourite buffoon of the court of King Edward IV." Bale and Tanner have confounded him with *Henry Scogan*, if indeed they were distinct persons, which I doubt. The compositions which Bale has attributed to the writer whom he supposes to have lived in the time of Edward IV. were written by the poet of the reign of Henry IV. which induces me to think that there was no *poet* or master of arts of this name, in the time of Edward. There might then have been a jester of the same name. *Scogin's* Jests were published by Andrew Borde, a physician in the reign of Henry VIII. They were entered in the Stationers' books in 1565, by Thomas Colwell: and were probably published in that year. Shakspeare had probably met with this book; and as he was very little scrupulous about anachronisms, this person, and not *Henry* Scogan, the poet of the time of Henry IV. may have been in his thoughts: I say *may*, for it is by no means certain, though the author of Remarks on the last edition of Shakspeare, &c. has asserted it with that confidence which distinguishes his observations.

Since this note was written, I have observed that Mr. Tyrwhitt agrees with me in thinking that there was no poet of the name of Scogan in the time of King Edward IV. nor any ancient poet of that name but *Henry Scogan*, Master of Arts, who lived in the time of King Henry IV. and he urges the same argument that I

day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's-inn. O, the mad days that I have done, namely, that the compositions which Bale ascribes to the supposed *John* Scogan, were written by Henry. Bale and Tanner were, I believe, Mr. Warton's only authority.

"As to the two circumstances (says Mr. Tyrwhitt,) of his being a *master of arts* of Oxford, and *jester* to the king, I can find no older authority for it than Dr. Borde's book. That he was contemporary with Chaucer, but so as to survive him several years, perhaps till the reign of Henry V. is sufficiently clear from this poem [the poem mentioned in the former part of my note].

"Shakspeare seems to have followed the jest-book, in considering Scogan as a mere buffoon, when he mentions as one of Falstaff's boyish exploits that he broke Scogan's head at the court-gate." *Tyrwhitt's Chaucer*, vol. v. Pref.

"Among a number of people of all sorts who had letters of protection to attend Richard II. upon his expedition into Ireland in 1399, is *Henricus Scogan, Armiger*." *Ibidem*, p. xv.

MALONE.

This was *John Scogan*, jester to King Edward IV. and not *Henry*, the poet, who lived long before, but is frequently confounded with him. Our author, no doubt, was well read in John's Jests, "gathered by Andrew Boarde, doctor of physick," and printed in 4to. and black letter, but without date; and his existence, which has been lately called in question, (for what may not be called in question?) is completely ascertained by the following characteristic epitaph, accidentally retrieved from a contemporary manuscript in the Harleian library (No. 1587):

Hic iacet in tumulo corpus *Scogan* ecce *Johannis;*
Sit tibi pro speculo, letus fuit eius in annis:
Leti transibunt, transitus vitare nequibunt;
Quo nescimus ibunt, vinosi cito peribunt.

Holinshed, speaking of the great men of Edward the Fourth's time, mentions "*Scogan*, a learned gentleman, and student for a time in Oxford, of a pleasaunte witte, and bent to mery deuises, in respect whereof he was called into the courte, where giuing himselfe to his naturall inclination of mirthe and pleasaunt pastime, he plaied many sporting parts, althoughe not in suche vnciuill maner as hath bene of hym reported." These *uncivil reports*, evidently allude to the above jest-book, a circumstance of which no one who consults it will have the least doubt. See also Bale's Scriptores Britanniæ, and Tanner's Bibliotheca Britannico-Hibernica, art. *Skogan*. After all, there is some reason to believe that John was actually a little bit of a poet. Drayton, in his preface to his Eclogues, says, that "the Colin Clout of *Scogan*, under

have spent! and to see how many of mine old acquaintance are dead!

Sil. We shall all follow, cousin.

Shal. Certain, 'tis certain; very sure, very sure: death, as the Psalmist saith, is certain to all; all shall die. How a good yoke of bullocks at Stamford fair?

Sil. Truly, cousin, I was not there.

Shal. Death is certain.—Is old Double of your town living yet.

Henry the Seventh, is pretty;" clearly meaning some *pastoral* under that title, and of that age, which he must have read, and, consequently, not Skelton's poem so called, nor any thing of Spenser's. Langham, in his enumeration of Captain Cox's library, notices "the Seargeaunt that became a Fryar, *Skogan*, Collyn Cloout, the Fryar and the Boy, Elynor Rumming, and the Nutbrooun Maid;" and that, by *Skogan*, the writer does not mean his *Jests*, is evident, from the circumstance of all the rest being poetical tracts. He is elsewhere named in company with Skelton; and, in support of this idea, one may refer to the facetious epigram he wrote on taking his degree, at Oxford, of Master of Arts. Mr. Tyrwhitt's opinion will, on all occasions, be intitled to attention and respect; but *no opinion* can have any weight whatever against a positive and incontrovertible *fact*. Ritson.

Mr. Ritson has maintained the same opinion in his Bibliographia Poetica, with ludicrous vehemence. The only argument he has produced to show that John Scogan was a poet, namely, the quotation from Drayton, will by no means prove his point. Drayton, or his printer, may have mistaken *Scogan* for *Skelton*, for it is not so clear that he meant that Colin Clout was a pastoral, if we read what follows: "The Colin Clout of Scogan under Henry the Seventh is pretty, but *Barclay's Ship of Fools hath twenty wiser in it.*" The Ship of Fools was certainly not a pastoral. It is admitted that the date given by Drayton, "under Henry the Seventh," is wrong; and Mr. Ritson, in his Bibliographia, corrects it to Edward the Fourth. It may as well have been Henry IV. which might more easily be mistaken for Henry VII. The facetious epigram alluded to, which Mr. Ritson has given in his Bibliographia, will go a very little way towards proving him a *poet*. Boswell.

[8] — CRACK,] This is an old Islandic word, signifying a *boy* or *child*. One of the fabulous kings and heroes of Denmark, called *Hrolf*, was surnamed *Krake*. See the story in Edda, Fable 63. Tyrwhitt.

Sil. Dead, sir.

Shal. Dead !—See, see !—he drew a good bow ;—And dead !—he shot a fine shoot :—John of Gaunt loved him well, and betted much money on his head. Dead !—he would have clapped i' the clout[9] at twelve score[1]; and carried you a forehand shaft a fourteen and fourteen and a half[2], that it would have done a man's heart good to see.—— How a score of ewes now ?

9 — clapped i' the clout —] i. e. hit the white mark. WARBURTON.

So, in King Lear: "O, well flown, bird !—*i' the clout, i' the clout*." STEEVENS.

1 — at twelve score ;] i. e. of yards. So, in Drayton's Poly-olbion, 1612:

"At markes full fortie *score* they us'd to prick and rove."
MALONE.

This mode of expression, certainly in this instance, and I believe in general, means *yards;* but the line from Drayton makes this opinion doubtful, or shows the extreme inaccuracy of the poet, for no man was ever capable of shooting an arrow forty score *yards*. DOUCE.

2 — fourteen, and fourteen and a half,] That is, fourteen score of yards. JOHNSON.

Twelve score appears, however, from a passage in Churchyard's Charitie, 1595, to have been no shot of an extraordinary length:

"They hit the white that never shot before,
"No marke-men sure, nay bunglers in their kind,
"A sort of swads *that scarce can shoot twelve score*."
STEEVENS.

The utmost distance that the archers of ancient times reached, is supposed to have been about three hundred yards. Old Double therefore certainly drew a good bow. MALONE.

Shakspeare probably knew what he was about when he spoke of archery, which in his time was practised by every one. He is describing Double as a very excellent archer, and there is no inconsistency in making such a one shoot fourteen score and a half; but it must be allowed that none but a most extraordinary archer would be able to *hit a mark* at twelve score. Some allowance, however, should be made when the speaker is considered. DOUCE.

The long field (I believe at Finsbury) is 16 score 10 yards. A Mr. Bates once shot an arrow near 30 yards beyond the bound of it, which was 18 score. Mr. John Rowston, of Manchester, has often shot 18 score. MISS BANKS.

Sil. Thereafter as they be: a score of good ewes may be worth ten pounds.

Shal. And is old Double dead!

Enter Bardolph, and one with him.

Sil. Here come two of sir John Falstaff's men, as I think.

Bard. Good morrow, honest gentlemen *: I beseech you, which is justice Shallow?

Shal. I am Robert Shallow, sir; a poor esquire of this county, and one of the king's justices of the peace: What is your good pleasure with me?

Bard. My captain, sir, commends him to you: my captain, sir John Falstaff: a tall gentleman, by heaven, and a most gallant leader.

Shal. He greets me well, sir; I knew him a good backsword man: How doth the good knight? may I ask, how my lady his wife doth?

Bard. Sir, pardon; a soldier is better accommodated, than with a wife.

Shal. It is well said, in faith, sir; and it is well said indeed too. Better accommodated!—it is good; yea, indeed, it is: good phrases are surely, and ever were, very commendable. Accommodated!—it comes from *accommodo:* very good; a good phrase [3].

* Folio gives *Good morrow, honest gentlemen*, to Shallow.

[3] — very good; a good phrase, &c.] *Accommodate* was a modish term of that time, as Ben Jonson informs us: "You are not to cast or wring for the perfumed terms of the time, as *accommodation*, complement, spirit, &c. but use them properly in their places as others." *Discoveries.* Hence Bardolph calls it a word of *exceeding good command.* His definiton of it is admirable, and highly satirical: nothing being more common than for inaccurate speakers or writers, when they should define, to put their hearers off with a synonymous term; or, for want of that, even with the same term differently *accommodated:* as in the instance before us. Warburton.

The same word occurs in Ben Jonson's Every Man in his Humour;

Bard. Pardon me, sir; I have heard the word. Phrase, call you it? By this good day, I know not the phrase: but I will maintain the word with my sword, to be a soldier-like word, and a word of exceeding good command. Accommodated; That is, when a man is, as they say, accommodated: or, when a man is,—being,—whereby,—he may be thought to be accommodated; which is an excellent thing.

Enter Falstaff.

Shal. It is very just:—Look, here comes good sir John.—Give me your good hand, give me your worship's good hand: By my troth, you look well, and bear your years very well: welcome, good sir John.

Fal. I am glad to see you well, good master Robert Shallow:—Master Sure-card, as I think[4].

Shal. No, sir John; it is my cousin Silence, in commission with me.

Fal. Good master Silence, it well befits you should be of the peace.

Sil. Your good worship is welcome.

Fal. Fye! this is hot weather.—Gentlemen, have you provided me here half a dozen sufficient men?

Shal. Marry, have we, sir. Will you sit?

Fal. Let me see them, I beseech you.

Shal. Where's the roll? where's the roll?

"Hostess, *accommodate* us with another bedstaff:
"The woman does not understand *the words of action.*"
Steevens.

[4] — Master Sure-card, as I think.] It is observable, that many of Shakspeare's names are invented, and characteristical. Master *Forth-right*, the tilter; Master *Shoe-tie*, the traveller; Master *Smooth*, the silkman; Mrs. *Over-done*, the bawd; Kate *Keep-down*, Jane *Night-work*, &c. *Sure-card* was used as a term for a *boon companion*, so lately as the latter end of the last century, by one of the translators of Suetonius. Malone.

[4] The following is a parallel passage in the mad chaplain, Tim Bobbin's Latin grammar: Quis est qui non amat, qui non sentit amoris dulcem blandimen, cui quid est eo, cui ipse blandimentur, incommodaris et curis food holest, et qui labaret non noscit. id est culpae sua conscium. Cat. Epis. 7. 17.
Hall Intute J. M. 1795.

where's the roll?—Let me see, let me see. So, so, so, so: Yea, marry, sir:—Ralph Mouldy:—let them appear as I call; let them do so, let them do so.———Let me see; Where is Mouldy?

Moul. Here, an't please you.

Shal. What think you, sir John? a good limbed fellow: young, strong, and of good friends.

Fal. Is thy name Mouldy?

Moul. Yea, an't please you.

Fal. 'Tis the more time thou wert used.

Shal. Ha, ha, ha! most excellent, i' faith! things, that are mouldy, lack use: Very singular good!—In faith, well said, sir John; very well said.

Fal. Prick him. [*To Shallow.*

Moul. I was pricked well enough before, an you could have let me alone: my old dame will be undone now, for one to do her husbandry, and her drudgery: you need not to have pricked me; there are other men fitter to go out than I.

Fal. Go to; peace, Mouldy, you shall go. Mouldy, it is time you were spent.

Moul. Spent!

Shal. Peace, fellow, peace; stand aside: Know you where you are?—For the other, sir John:—let me see;—Simon Shadow!

Fal. Ay marry, let me have him to sit under: he's like to be a cold soldier.

Shal. Where's Shadow.

Shad. Here, sir.

Fal. Shadow, whose son art thou?

Shad. My mother's son, sir.

Fal. Thy mother's son! like enough; and thy father's shadow: so the son of the female is the shadow of the male: It is often so, indeed; but not much of the father's substance.

Shal. Do you like him, sir John?

Fal. Shadow will serve for summer, prick him;

—for we have a number of shadows to fill up the muster-book [5].

Shal. Thomas Wart!

Fal. Where's he?

Wart. Here, sir.

Fal. Is thy name Wart?

Wart. Yea, sir.

Fal. Thou art a very ragged wart.

Shal. Shall I prick him, sir John?

Fal. It were superfluous; for his apparel is built upon his back, and the whole frame stands upon pins: prick him no more.

Shal. Ha, ha, ha!—you can do it, sir; you can do it: I commend you well.—Francis Feeble!

Fee. Here, sir.

Fal. What trade art thou, Feeble?

Fee. A woman's tailor, sir.

Shal. Shall I prick him, sir?

Fal. You may: but if he had been a man's tailor, he would have pricked you.—Wilt thou make as many holes in an enemy's battle, as thou hast done in a woman's petticoat?

Fee. I will do my good will, sir; you can have no more.

Fal. Well said, good woman's tailor! well said, courageous Feeble! Thou will be as valiant as the wrathful dove, or most magnanimous mouse.—Prick the woman's tailor well, master Shallow; deep, master Shallow.

5 — we have a number of shadows to fill up the muster-book.] That is, we have in the muster-book many names for which we receive pay, though we have not the men. Johnson.

So, in Barnabie Riche's Souldiers Wishe to Britons Welfare, or Captaine Skill and Captaine Pill, 1604, p. 19: "One speciall meane that a shifting captaine hath to deceive his prince, is in his number, to take pay for a whole company, when he hath not halfe." Steevens.

Fee. I would, Wart might have gone, sir.

Fal. I would, thou wert a man's tailor; that thou might'st mend him, and make him fit to go. I cannot put him to a private soldier, that is the leader of so many thousands: Let that suffice, most forcible Feeble.

Fee. It shall suffice, sir.

Fal. I am bound to thee, reverend Feeble.—Who is next?

Shal. Peter Bull-calf of the green!

Fal. Yea, marry, let us see Bull-calf.

Bull. Here, sir.

Fal. 'Fore God, a likely fellow!—Come, prick me Bull-calf till he roar again.

Bull. O lord! good my lord captain,—

Fal. What, dost thou roar before thou art pricked?

Bull. O lord, sir! I am a diseased man.

Fal. What disease hast thou?

Bull. A whoreson cold, sir; a cough, sir; which I caught with ringing in the king's affairs upon his coronation day, sir.

Fal. Come, thou shalt go to the wars in a gown; we will have away thy cold; and I will take such order [6], that thy friends shall ring for thee.—Is here all?

Shal. Here is two more called than your number [7]; you must have but four here, sir;—and so, I pray you, go in with me to dinner.

[6] — take such order,] i. e. take such measures. So, in Othello:

"Honest Iago hath *ta'en order* for't." Steevens.

[7] Here is two more called than your number;] *Five* only have been called, and the number required is *four*. Some name seems to have been omitted by the transcriber. The restoration of this sixth man would solve the difficulty that occurs below; for when Mouldy and Bull-calf are set aside, Falstaff, as Dr. Farmer has observed, gets but *three* recruits. Perhaps our author himself is answerable for this slight inaccuracy. Malone.

Mr. Capell omits the word *two*. Boswell.

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, in good troth, master Shallow.

Shal. O, sir John, do you remember since we lay all night in the windmill in Saint George's fields[8].

Fal. No more of that, good master Shallow, no more of that.

Shal. Ha, it was a merry night. And is Jane Night-work alive?

Fal. She lives, master Shallow.

Shal. She never could away with me[9].

Fal. Never, never: she would always say, she could not abide Master Shallow.

Shal. By the mass, I could anger her to the heart. She was then a bona-roba[1]. Doth she hold her own well.

Fal. Old, old, master Shallow.

[8] — the WINDMILL in Saint George's fields.] It appears from the following passage in Churchyard's Dreame, a poem that makes part of the collection entitled his Chippes, 4to. 1578, that this *windmill* was a place of notoriety:

"And from the *windmill* this dreamd he,
"Where hakney horses hired be." STEEVENS.

[9] She NEVER could AWAY with me.] This expression of dislike is used by Maurice Kyffin, in his translation of the Andria of Terence, 1588: "All men that be in love *can ill away* to have wives appointed them by others." Perhaps the original meaning was—'such a one cannot travel on the same road with me.'

STEEVENS.

So, in Harrington's Orlando Furioso, book i.:

"—— scarce to look on him she can *away*." MALONE.

This mode of expression had not become obsolete even in the time of Mr. Locke, who himself uses it in one of his popular works: "— with those alone he converses, and *can away* with no company whose discourse goes beyond what claret or dissoluteness inspires." *On the Conduct of the Understanding.*

REED.

[1] — bona-roba.] A fine showy wanton. JOHNSON.

Bona-roba was, in our author's time, the common term for a harlot. It is used in that sense by Ben Jonson, in his Every Man out of his Humour, and by many others. STEEVENS.

Shal. Nay, she must be old; she cannot choose but be old; certain, she's old; and had Robin Night-work by old Night-work, before I came to Clement's-inn.

Sil. That's fifty-five year ago.

Shal. Ha, cousin Silence, that thou hadst seen that that this knight and I have seen!—Ha, sir John, said I well[2]?

Fal. We have heard the chimes at midnight[3], master Shallow.

Shal. That we have, that we have, that we have; in faith, sir John, we have; our watch-word was, *Hem, boys!*—Come, let's to dinner; come, let's to dinner:—O, the days that we have seen!—Come, come.

[*Exeunt Falstaff, Shallow, and Silence.*

Bull. Good master corporate Bardolph, stand my friend; and here is four Harry ten shillings in French crowns for you[4]. In very truth, sir, I had as lief be hanged, sir, as go: and yet, for mine own part, sir, I do not care; but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends; else, sir, I did not care, for mine own part, so much.

Bard. Go to; stand aside.

Moul. And good master corporal captain, for my old dame's sake, stand my friend: she has nobody to do any thing about her, when I am gone;

[2] — said I well?] This phrase has already occurred in The Merry Wives of Windsor. See vol. viii. p. 34, n. 1. Steevens.

[3] — the chimes at midnight,] So, in the second part of an ancient song entitled A Bill of Fare, &c. bl. l.:

"We rose from our mirth with the *twelve o'clock chimes*."

Steevens.

[4] — here is four Harry ten shillings in French crowns for you.] This is an anachronism; there were no coins of *ten shillings* value in the reign of Henry the Fourth. Shakspeare's *Harry ten shillings* were those of Henry the Seventh or Eighth; but he thought those might do for any other Henry. Douce.

and she is old, and cannot help herself: you shall have forty, sir.

Bard. Go to; stand aside.

Fee. By my troth, I care not; a man can die but once;—we owe God a death; I'll ne'er bear a base mind:—an't be my destiny, so; an't be not, so: No man's too good to serve his prince; and let it go which way it will, he that dies this year, is quit for the next.

Bard. Well said; thou'rt a good fellow.

Fee. 'Faith, I'll bear no base mind.

Re-enter Falstaff, and Justices.

Fal. Come, sir, which men shall I have?

Shal. Four, of which you please.

Bard. Sir, a word with you:—I have three pound [4] to free Mouldy and Bull-calf.

Fal. Go to; well.

Shal. Come, sir John, which four will you have?

Fal. Do you choose for me.

Shal. Marry then,—Mouldy, Bull-calf, Feeble, and Shadow.

Fal. Mouldy, and Bull-calf:—For you, Mouldy, stay at home till you are past service [5]:—and, for

[4] I have three pound—] Here seems to be a wrong computation. He had forty shillings for each. Perhaps he meant to conceal part of the profit. Johnson.

[5] — For you, Mouldy, STAY at home STILL; you are past service:] The old copies read—"For you, Mouldy, *stay* at home *till* you are past service." Steevens.

This should surely be: "For you, Mouldy, *you have staied* at home," &c. Falstaff has before a similar allusion: "'Tis the more time thou wert used."

There is some mistake in the number of *recruits:* Shallow says, that Falstaff should have *four* there, but he appears to get but *three:* Wart, Shadow, and Feeble." Farmer.

See p. 125, n. 7. I believe, "*stay* at home *till* you are past service" is right; the subsequent part of the sentence being likewise imperative: "and, for your part, Bull-calf, *grow till* you come unto it." Malone.

your part, Bull-calf,—grow till you come unto it; I will none of you.

Shal. Sir John, sir John, do not yourself wrong; they are your likeliest men, and I would have you served with the best.

Fal. Will you tell me, master Shallow, how to choose a man? Care I for the limb, the thewes [6], the stature, bulk, and big assemblance of a man [7]! Give me the spirit, master Shallow.—Here's Wart;—you see what a ragged appearance it is: he shall charge you, and discharge you, with the motion of a pewterer's hammer; come off, and on, swifter than he that gibbets-on the brewer's bucket [8]. And

Perhaps this passage should be read and pointed thus: "For you, Mouldy, stay at home *still;* you are past service——."

Tyrwhitt.

I have admitted Mr. Tyrwhitt's amendment, as it is the least violent of the two proposed, being effected by a slight change in punctuation, and the supplement of a single letter. Steevens.

[6] — the THEWES,] i. e. the muscular strength or appearance of manhood. So, again:

"For nature crescent, does not grow alone
"In *thewes* and bulk."

In ancient writers this term usually implies manners, or behaviour only. Spenser often employs it; and I find it likewise in Gascoigne's Glass of Government, 1575:

"And honour'd more than bees of better *thewes*."

Shakspeare is perhaps singular in his application of it to the perfections of the body. The following passage, however, in Turberville's translation of Ovid's Epistle from Paris to Helen, leaves the question undecided:

"What doost thou thinke indeede
"that doltish silly man
"The *thewes* of Helen's passing forme
"may judge or throughly scan?" Steevens.

[7] — ASSEMBLANCE of a man!] Thus the old copies. The modern editors read—*assemblage*. Steevens.

[8] — swifter than he that gibbets-on the brewer's bucket.] Swifter than he that carries beer from the vat to the barrel, in buckets hung upon a gibbet or beam crossing his shoulders.

Johnson.

I do not think Johnson's explanation of this passage just.—

this same half-faced fellow, Shadow,—give me this man; he presents no mark to the enemy; the foe-man [9] may with as great aim level at the edge of a penknife: And, for a retreat,—how swiftly will this Feeble, the woman's tailor, run off? O, give me the spare men, and spare me the great ones.—Put me a caliver [1] into Wart's hand, Bardolph.

The carrying beer from the vat to the barrel, must be a matter that requires more labour than swiftness. Falstaff seems to mean, "swifter than he that puts the buckets on the gibbet;" for as the buckets at each end of the gibbet must be put on at the same instant, it necessarily requires a quick motion. M. Mason.

9 —foeman—] This is an obsolete term for an *enemy in war*. Steevens.

So, in Selimus, 1594:

"For he that never saw his *foeman's* face,

"But alwaies slept upon a ladies lap," &c. Henderson.

1 —caliver—] A hand-gun. Johnson.

So, in The Masque of Flowers, 1613: "The serjeant of Kawasha carried on his shoulders a great tobacco-pipe as big as a *caliver*."

It is singular that Shakspeare, who has so often derived his sources of merriment from recent customs or fashionable follies, should not once have mentioned *tobacco*, though at a time when all his contemporaries were active in its praise or its condemnation.

It is equally remarkable (as Dr. Farmer observes to me) that he has written no lines on the death of any poetical friend, nor commendatory verses on any living author, which was the constant practice of Jonson, Fletcher, &c. Perhaps the singular modesty of Shakspeare hindered him from attempting to decide on the merits of others, while his liberal turn of mind forbade him to express such gross and indiscriminate praises as too often disgrace the names of many of his contemporaries. Our author, indeed, seems to condemn this practice, through a sentiment given to Rosaline, in Love's Labour's Lost, where, speaking of the Princess, she says:

"My lady (*to the manner of these days*)

"In courtesy, *gives undeserving praise*." Steevens.

Mr. Grose, in A Treatise on ancient Armour and Weapons, 4to. p, 67, says: "That a caliver was less and lighter than a musquet, as is evident from its being fired without a rest. This is shown in a Military Treatise, containing the *Exercise of the Musket, Caliver, and Pike*, with figures finely engraved by

Bard. Hold, Wart, traverse [2]; thus, thus, thus.

Fal. Come, manage me your caliver. So:—very well:—go to:—very good:—exceeding good.—O, give me always a little, lean, old, chapped, bald shot [3].—Well said, i' faith, Wart; thou'rt a good hold, there's a tester for thee.

Shal. He is not his craft's master, he doth not do it right. I remember at Mile-end green [4], (when

J. de Gheyn." And, in a note in *loc.* Mr. Grose also observes, "That this is confirmed by Shakspeare, where Falstaff, reviewing his recruits, says of Wart, a poor, weak, undersized fellow, 'put me a *caliver* into Wart's hands,'—meaning, that although Wart is unfit for a *musqueteer*, yet, if armed with a lighter piece, he may do good service." Vaillant.

The accent of this word was laid on the second syllable. So, in Withers's Abuses Whipt and Stript:

"Both *musquet* and *caliver* are forgot." Malone.

[2] —traverse—] An ancient term in military exercise. So, in Othello:

"*Traverse;* go; provide thy money." Steevens.

[3] —bald shot.] *Shot* is used for *shooter*, one who is to fight by shooting. Johnson.

So, in The Exercise of Armes for Calivres, Muskettes, and Pykes, 1619: "First of all is in this figure showed to every *shot* how he shall stand and marche, and carry his *caliver*," &c. With this instance I was furnished by Dr. Farmer. We still say of a skilful sportsman or game-keeper that he is a good *shot*.

Steevens.

Again, in Stowe's Annales, 1631: "—men with armour, ensignes, drums, fifes, and other furniture for the wars, the greater part whereof were *shot*, and other were pikes and halberts, in faire corslets." Malone.

[4] —Mile-end green,] We learn from Stowe's Chronicle, (edit. 1615, p. 702,) that in the year 1585, 4000 citizens were trained and exercised at *Mile-end*. It appears, however, that the pupils of this military school were but slightly thought of; for, in Barnabie Riche's Souldiers Wishe, to Britons Welfare, or Captaine Skill and Captaine Pill, 1604, is the following passage: "*Skill.* God blesse me, my countrey, and frendes, from his direction that hath no better experience than what hee hath atteyned unto at the fetching home of a Maye-pole, at a Midsomer sighte, or from *a trayning at Mile-end-greene.*" Steevens.

From the same Chronicle, p. 789, edit. 1631, it appears that "thirty thousand citizens—*shewed* on the 27th of August, 1599,

I lay at Clement's inn [5],)—I was then sir Dagonet in Arthur's show [6], there was a little quiver fellow [7],

on the *Miles-end*, where they trained all that day, and other dayes, under their captaines, (also citizens,) until the 4th of September." MALONE.

[5] I remember at Mile-end green, (when I LAY at Clement's-inn,] "When I *lay*," here signifies, when I *lodged* or *lived*. So Leland: "An old manor place where in tymes paste sum of the Moulbrays *lay* for a starte;" i. e. *lived for a time*, or *sometimes*. *Itin.* vol. i. fol. 119. T. WARTON.

Again, in Maston's What You Will, a comedy, 1607:

"Survey'd with wonder by me, when I *lay*
"Factor in London." MALONE.

[6] —I was then SIR DAGONET in ARTHUR'S SHOW,] The story of Sir Dagonet is to be found in La Morte d'Arthure, an old romance much celebrated in our author's time, or a little before it. "When papistry (says Ascham, in his Schoolmaster,) as a standing pool, overflowed all England, few books were read in our tongue, saving certaine books of chivalry, as they said, for pastime and pleasure; which books, as some say, were made in monasteries by idle monks. As one for example *La Mort d'Arthure*." In this romance Sir Dagonet is King Arthur's fool. Shakspeare would not have shown his *justice* capable of representing any higher character. JOHNSON.

Sir Dagonet is King Arthur's 'squire; but does he mean that he acted Sir Dagonet at Mile-end Green, or at Clement's-inn? By the application of a parenthesis only, the passage will be cleared from ambiguity, and the sense I would assign will appear to be just.—"I remember at Mile-end Green (when I lay at Clement's-inn, I was then Sir Dagonet in Arthur's show) there was," &c. That is: "I remember when I was a very young man at Clement's-inn, and not fit to act any higher part than Sir Dagonet in the interludes which we used to play in the society, that among the soldiers who were exercised at Mile-end Green, there was," &c. The performance of this part of Sir Dagonet was another of Shallow's feats at Clement's-inn, on which he delights to expatiate; a circumstance, in the mean time, quite foreign to the purpose of what he is saying, but introduced, on that account, to heighten the ridicule of his character. Just as he had told Silence, a little before, that he saw Scogan's head broke by Falstaff at the court-gate, "and the *very same day*, I did fight with one Sampson Stockfish, a fruiterer, behind Gray's-inn." Not to mention the satire implied in making Shallow act Sir Dagonet, who was King Arthur's fool. *Arthur's show*, here supposed to have been presented at Clement's-inn, was probably

and 'a would manage you his piece thus: and 'a would about, and about, and come you in, and

an interlude, or masque, which actually existed, and was very popular in Shakspeare's age: and seems to have been compiled from Mallory's Morte Arthur, or the History of King Arthur, then recently published, and the favourite and most fashionable romance.

That "Mile-end Green" was the place for public sports and exercises, we learn from Froissart.

Theobald remarks on this passage: "The only intelligence I have gleaned of this worthy knight (Sir Dagonet) is from Beaumont and Fletcher, in their Knight of the Burning Pestle."

The commentators on Beaumont and Fletcher's Knight of the Burning Pestle have not observed that the design of that play is founded upon a comedy called The Four Prentices of London, with the Conquest of Jerusalem; as it hath been diverse Times acted at the Red Bull, by the Queen's Majesty's Servants. Written by Thomas Heywood, 1613. For as in Beaumont and Fletcher's play, a grocer in the Strand turns knight-errant, making his apprentice his 'squire, &c. so in Heywood's play, four apprentices accoutre themselves as knights, and go to Jerusalem in quest of adventures. One of them, the most important character, is a goldsmith, another a grocer, another a mercer, and a fourth an haberdasher. But Beaumont and Fletcher's play, though founded upon it, contains many satirical strokes against Heywood's comedy, the force of which are entirely lost to those who have not seen that comedy.

Thus, in Beaumont and Fletcher's Prologue, or first scene, a citizen is introduced, declaring that, in the play, he "will have a grocer, and he shall do admirable things."

Again, Act I. Sc. I. Rafe says: "Amongst all the worthy books of achievements, I do not call to mind that I have yet read of a grocer-errant: I will be the said knight. Have you heard of any that hath wandered unfurnished of his 'squire and dwarf? My elder brother Tim shall be my trusty 'squire, and George my dwarf."

In the following passage the allusion to Heywood's comedy is demonstrably manifest, Act IV. Sc. I.:

"*Boy.* It will show ill-favouredly to have a grocer's prentice court a king's daughter.

"*Cit.* Will it so, sir? You are well read in histories; I pray you who was Sir Dagonet? Was he not prentice to a grocer in London? Read the play of The Four Prentices, where they toss their pikes so."

In Heywood's comedy, Eustace, the grocer's prentice, is introduced, courting the daughter of the king of France; and in

come you in: *rah, tah, tah,* would 'a say; *bounce,* would 'a say; and away again would 'a go, and

the frontispiece the four prentices are represented in armour, tilting with javelins.

Immediately before the last quoted speeches we have the following instances of allusion:

"*Cit.* Let the Sophy of Persia come, and christen him a child."

"*Boy.* Believe me, sir, that will not do so well; 'tis flat; it has been before at the Red Bull."

A circumstance in Heywood's comedy, which, as has been already specified, was acted at the Red Bull. Beaumont and Fletcher's play is pure burlesque. Heywood's is a mixture of the droll and serious, and was evidently intended to ridicule the reigning fashion of reading romances. T. WARTON.

This account of the matter was so reasonable, that I believe every reader must have been satisfied with it; but a passage in a forgotten book, which has been obligingly communicated to me by the Reverend Mr. Bowle, induces me to think that the words before us have hitherto been misunderstood; that Arthur's Show was not an *interlude,* but an Exhibition of Archery; and that Shallow represented Sir Dagonet, not at Clement's Inn, but at Mile-end Green. Instead therefore of placing the words "I was then Sir Dagonet in Arthur's show," in a parenthesis, (as recommended very properly by Mr. Warton on his hypothesis,) I have included in a parenthesis the words "when I lay at Clement's Inn." And thus the meaning is,—I remember, when I was student and resided at Clement's Inn, that on a certain *exhibition-day* at Mile-end Green, when I was Sir Dagonet, &c.

"A society of men, (I now use the words of Mr. Bowle,) styling themselves Arthur's Knights, existed in our poet's time. Richard Mulcaster, Master of St. Paul's School, in his Positions concerning the training up of Children, twice printed in London, 1581 and 1587, in 4to. (my copy wants the title,) ch. xxvi. in praising of *Archerie* as a principal exercise to the preservation of health, says,—' how can I but prayse them, who professe it thoroughly, and maintaine it nobly, the friendly and frank *fellowship* of Prince Arthur's Knights, in and about the citie of London? which if I had sacred to silence, would not my good friend in the citie, Maister Hewgh Offly, and the same my noble fellow in that order, Syr Launcelot, at our next meeting have given me a soure nodde, being the chief furtherer of the fact which I commend, and the famousest *knight* of the *fellowship* which I am of? Nay, would not even Prince Arthur himselfe, Maister Thomas Smith, and the whole *table* of those well known knights, and most active

again would a' come:—I shall never see such a fellow.

Fal. These fellows will do well, master Shallow. —God keep you, master Silence; I will not use many words with you:—Fare you well, gentlemen both: I thank you: I must a dozen mile to-night.—Bardolph, give the soldiers coats.

Shal. Sir John, heaven bless you, and prosper your affairs, and send us peace! As you return, visit

archers, have laid in their challenge against their *fellow-knight*, if speaking of their pastime I should have spared their names?' This quotation (adds Mr. Bowle) rescues three of them from oblivion; and it is not to be presumed that *the whole table of these well known knights*, most probably pretty numerous, could escape the knowledge of Shakspeare.—Maister Hewgh Offly was sheriff of London in 1588."

The passage above quoted places Shallow's words in so clear a light that they leave me little to add upon the subject. We see that though he is apt enough to introduce frivolous and foreign circumstances, the mention of Sir Dagonet here, is not of that nature, Mile-end Green being probably the place where Arthur's knights displayed their skill in archery, or, in other words, where Arthur's show was exhibited.

Whether this fellowship existed in the reign of Henry IV. is very unnecessary to enquire. We see in almost every one of his plays how little scrupulous Shakspeare was in ascribing the customs of his own time to preceding ages.

It may perhaps be objected, that the "little quiver fellow," afterwards mentioned, is not described as an *archer*, but as managing a *piece*; but various exercises might have been practised at the same time at Mile-end Green. If, however, this objection should appear to the reader of any weight, by extending the parenthesis to the words—"Arthur's Show," it is obviated; for Shallow might have resided at Clement's Inn, and displayed his feats of archery in *Arthur's show* elsewhere, not on the day here alluded to. The meaning will then be, I remember when I resided at Clement's Inn, and in the exhibition of archery made by Arthur's knights I used to represent Sir Dagonet, that among the soldiers exercised at Mile-end Green, there was, &c. Malone.

7 — a little QUIVER fellow,] *Quiver* is *nimble, active*, &c. "There is a maner fishe that hyght mugill, which is full *quiver* and swifte." *Bartholomeus*, 1535, bl. l. Henderson.

my house; let our old acquaintance be renewed: peradventure, I will with you to the court.

Fal. I would you would, master Shallow.

Shal. Go to; I have spoke at a word. Fare you well. [*Exeunt Shallow and Silence.*

Fal. Fare you well, gentle gentlemen. On, Bardolph; lead the men away. [*Exeunt Bardolph, Recruits, &c.*] As I return, I will fetch off these justices: I do see the bottom of justice Shallow. Lord, lord, how subject we old men are to this vice of lying! This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull-street[8]; and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's-inn, like a man made after supper of a cheese-paring: when he was naked, he was, for all the world, like a forked radish, with a head

[8] — about Turnbull-street;] In an old comedy called Ram-Alley, or Merry Tricks, this street is mentioned again:

"You swaggering, cheating, *Turnbull-street* rogue."

Again, in Beaumont and Fletcher's Scornful Lady: "Here has been such a hurry, such a din, such dismal drinking, swearing, &c. we have all lived in a perpetual *Turnbull-street*."

Nash, in Pierce Pennilesse his Supplication, commends the sisters of *Turnbull-street* to the patronage of the Devil.

Again, in The Inner Temple Masque, by Middleton, 1619:

"'Tis in your charge to pull down bawdy-houses,
"——— cause spoil in Shoreditch,
"And deface *Turnbull*."

Again, in Middleton's comedy, called Any Thing for a Quiet Life, a French bawd says: "J'ay une fille qui parle un peu François; elle conversera avec vous, a la Fleur de Lys, en *Turnbull-street*."

Turnbull or *Turnmill-street*, is near Cow-cross, West Smithfield.

The continuator of Stowe's Annals informs us that *West Smithfield*, (at present the horse-market,) was formerly called *Ruffian's Hall*, where turbulent fellows met to try their skill at sword and buckler. Steevens.

fantastically carved upon it with a knife: he was so forlorn, that his dimensions to any thick sight were invincible [9]: he was the very Genius of famine; yet lecherous as a monkey, and the whores called him—mandrake [1]: he came ever in the rear-ward

[9] — were INVINCIBLE:] That is, could not be *mastered* by any thick sight. Mr. Rowe and the other modern editors read, *invisible*. MALONE.

Invincible cannot possibly be the true reading; invincible *to*, not being English; for whoever wrote or said—not be conquered *to*?

Invincible *by* is the usual phrase; though Shakspeare, in Much Ado About Nothing, makes Don Pedro say, "I would have thought her spirit had been *invincible against* all assaults of affection;" a sufficient proof that he would not have written "*invincible to* a thick sight." STEEVENS.

We have already had in these plays—*guilty to* self wrong, interest *to* the state, and a multitude of other instances of phraseology which seem strange to us now. See the Essay on Shakspeare's Phraseology. MALONE.

Let us apply Mr. Steevens's process of translation to *invisible*, i. e. *cannot be seen to*, and it will be equally objectionable. The fact is, these verbal adjectives will admit of either conjunction. An object is perceived *by*, but it is perceptible either *by* or *to* the sight. We are wounded *by* something; but Coriolanus, vol. xiv. p. 209, wishes that his son may prove *to* shame *invulnerable*.

BOSWELL.

[1] — call'd him—MANDRAKE:] This appellation will be somewhat illustrated by the following passage in Caltha Poetarum, or the Bumble Bee, composed by T. Cutwode, Esquyre, 1599. This book was commanded by the Archbishop of Canterbury and the Bishop of London to be burnt at Stationers' Hall in the 41st year of Queen Elizabeth:

"Upon the place and ground where Caltha grew,
"A mightie *mandrag* there did Venus plant;
"An object for faire Primula to view,
"Resembling man from thighs unto the shank," &c.

The rest of the description might prove yet further explanatory; but on some subjects silence is less reprehensible than information.

In the age of Shakspeare, however, (as I learn from Thomas Lupton's Third Booke of Notable Thinges, 4to. bl. l.) it was customary "to make *counterfeat mandrag*, which is sold by deceyuers for much money." Out of the great double root of briony (by means of a process not worth transcribing) they produced the kind of priapic idol to which Shallow has been compared. STEEVENS.

Bullein, in his Bullwark of Defence against all Sicknesse, &c.

of the fashion; and sung those tunes to the over-scutched[2] huswives that he heard the carmen whistle, and sware—they were his fancies, or his good-nights[3]. And now is this Vice's dagger[4] be-

fol. 1597, p. 41, speaking of *mandrake*, says: "— this hearbe is called also *anthropomorphos*, because it beareth the image of a man; and that is false. For no herbe hath the shape of a man or woman; no truly, it is not naturall of his owne growing: but by the crafty invention of some false men it is done by arte."—"My friend Marcellus, the description of this *mandrake*, as I have sayd, was nothing but the imposterous subtility of wicked people. Perhaps of fryers or supersticious monkes whych have wrytten thereof at length; but as for Dioscorides, Galen, and Plinie, &c. they have not wrytten thereof so largely as for to have head, armes, fyngers," &c. REED.

See a former scene of this play, p. 24, n. 9; and Sir Thomas Brown's Vulgar Errors, p. 72, edit. 1686. MALONE.

[2] — over-SCUTCHED —] That is, whipt, carted. POPE.

I rather think that the word means *dirty* or *grimed*. The word *huswives* agrees better with this sense. Shallow crept into mean houses, and boasted his accomplishments to *dirty* women. JOHNSON.

Ray, among his north country words, says that *an over-switched huswife* is a strumpet. *Over-scutched* has undoubtedly the meaning which Mr. Pope has affixed to it. *Over-scutched* is the same as *over-scotched*. A *scutch* or *scotch* is a *cut* or *lash* with a rod or whip. STEEVENS.

The following passage in Maroccus Extaticus, or Bankes' Bay Horse in a Traunce, 4to. 1595, inclines me to believe that this word is used in a wanton sense: "The leacherous landlord hath his wench at his commandment, and is content to take ware for his money; his private *scutcherie* hurts not the common-wealth farther than that his whoore shall have a house rent-free." MALONE.

[3] — FANCIES, or his GOOD-NIGHTS.] *Fancies* and *Good-nights* were the titles of little poems. One of Gascoigne's *Good-nights* is published among his *Flowers*. STEEVENS.

[4] And now is this VICE's dagger —] By *Vice* here the poet means that droll character in the old plays (which I have several times mentioned in the course of these notes) equipped with asses ears and a wooden dagger. It was very satirical in Falstaff to compare Shallow's activity and impertinence to such a machine as a wooden dagger in the hands and management of a buffoon. THEOBALD.

See vol. xi. p. 479, n. 9. STEEVENS.

Vice was the name given to a droll figure, heretofore much shown upon our stage, and brought in to play the fool and make sport for the populace. His dress was always a long jerkin, a

come a squire; and talks as familiarly of John of Gaunt, as if he had been sworn brother to him:

fool's cap with ass's ears, and a thin wooden dagger, such as is still retained in the modern figures of Harlequin and Scaramouch. Minsheu, and others of our more modern criticks, strain hard to find out the etymology of the word, and fetch it from the Greek: probably we need look no further for it than the old French word *Vis,* which signified the same as *Visage* does now. From this in part came *Visdase,* a word common among them for a fool, which Menage says is but a corruption from *Vis d'asne,* the face or head of an ass. It may be imagined therefore that *Visdase,* or *Vis d'asne,* was the name first given to this foolish theatrical figure, and that by vulgar use it was shortened to plain *Vis* or *Vice.*

HANMER.

The word *Vice* is an abbreviation of *Device;* for in our old dramatick shows, where he was first exhibited, he was nothing more than an artificial figure, a puppet moved by machinery, and then originally called a *Device* or *Vice.* In these representations he was a constant and the most popular character, afterwards adopted into the early comedy. The smith's machine called a *vice,* is an abbreviation of the same sort.—Hamlet calls his uncle "a *vice* of kings," a fantastick and *factitious* image of majesty, a mere *puppet* of royalty. See Jonson's Alchymist, Act I. Sc. III.:

"And on your stall a *puppet* with a *vice*." T. WARTON.

To each of the proposed etymologies of *Vice* in the note there seem to be solid objections.

Hanmer's derivation from the French *visdase,* is unsupported by any thing like authority. This word occurs in no ancient French writer as a theatrical character, and has only been used by modern ones in the sense of ass or fool, and then probably by corruption; there being good reason to suppose that it was originally a very obscene expression. It is seldom, if ever, that an English term is made up from a French one, unless the thing itself so expressed be likewise borrowed; and it is certain that in the old French moralities and comedies there is no character similar to the *Vice.*

Mr. Warton says it is an abbreviation of *device,* because in the old dramatical shows this character was nothing more than a *puppet moved by machinery,* and then originally called a *device.* But where is the proof of these assertions, and why should *one puppet in particular* be termed a *device?* As to what he states concerning the name of the smith's machine, the answer is, that it is immediately derived from the French *vis,* a screw, and neither probably from *device;* for the machine in question is not more a device than many other mechanical contrivances. Mr. Warton has likewise informed us that the vice had appeared as a puppet *before*

and I'll be sworn he never saw him but once in the Tilt-yard: and then he burst his head [5], for croud-

he was introduced into the early comedies; but it would be no easy task to maintain such an opinion. Nor is it by any means clear that Hamlet, in calling his uncle a *vice*, means to compare him to a *puppet* or *factitious* image of majesty; but rather simply to a *buffoon*, or, as he afterwards expresses it, a *king of shreds and patches*. The puppet shows had, probably, kings as well as *vices* in their dramas; and Hamlet might as well have called his uncle at once, a *puppet king*.

What Mr. Steevens has said on this subject in a note to Twelfth Night, vol. xi. p. 479, deserves a little more consideration. He states, but without having favoured us with proof, that the vice *was always acted in a mask;* herein probably recollecting that of the modern Harlequin, the *illegitimate* successor to the old vice. But the mask of the former could have nothing to do with that of the latter, if he really wore any. Admitting however that he might, it is improbable that he should take his name from such a circumstance; and even then, it would be unnecessary to resort, with Mr. Steevens, to the French word *vis*, which, by the bye, never signified a *mask*, when our own *visard*, i. e. a covering for the *visage*, would have suited much better.

A successful investigation of the origin and peculiarities of this singular theatrical personage would be a subject of extreme curiosity. The etymology of the word itself is all that we have here to attend to; and when the *vicious* qualities annexed to the names of the above character in our old dramas, together with the mischievous nature of his general conduct and deportment, be considered, there will scarcely remain a doubt that the word in question must be taken in its literal and common acceptation. It may be worth while just to state some of these curious appellations, such as shift, ambidexter, sin, fraud, vanity, covetousness, iniquity, prodigality, infidelity, inclination; and many others that are either entirely lost, or still lurk amidst the impenetrable stores of our ancient dramatick compositions. DOUCE.

[5] — he BURST his head,] Thus the folio and quarto. The modern editors read *broke*. To *break* and to *burst* were, in our poet's time, synonymously used. Thus Ben Jonson, in his Poetaster, translates the following passage in Horace:

——*fracta* pereuntes cuspide Gallos.

"The lances *burst* in Gallia's slaughter'd forces."

So, in The Old Legend of Sir Bevis of Hampton:

"But syr Bevis so hard him thrust, that his shoulder-bone he *burst*."

Again, in The Second Part of Tamburlaine, 1590:

ing among the marshal's men. I saw it; and told John of Gaunt, he beat his own name [6]: for you might have truss'd * him, and all his apparel, into an eel-skin; the case of a treble hautboy was a man-sion for him, a court; and now has he land and beeves. Well; I will be acquainted with him, if I return: and it shall go hard, but I will make him a philosopher's two stones to me [7]: If the young dace [8]

* Quartos, *thrust*.

"Whose chariot wheels have *burst* th' Assyrian's bones."

Again, in Holinshed, p. 809: "that manie a speare was *burst*, and manie a great stripe given."

To *brast* had the same meaning. Barrett, in his Alvearie, or Quadruple Dictionary, 1580, calls a housebreaker "a breaker and *braster* of doors." The same author constantly uses *burst* as synonymous to *broken*. See vol. v. p. 358, n. 5. STEEVENS.

[6] — beat his own NAME:] That is, beat *gaunt*, a fellow so slender, that his name might have been *gaunt*. JOHNSON.

[7] — philosopher's TWO stones —] One of which was an universal medicine, and the other a transmuter of base metals into gold. WARBURTON.

I believe the commentator has refined this passage too much. A philosopher's two stones is only more than the philosopher's stone. The universal medicine was never, so far as I know, conceived to be a stone before the time of Butler's stone. JOHNSON.

Mr. Edwards ridicules Dr. Warburton's note on this passage, but without reason. Gower has a chapter in his Confessio Amantis, "Of the *three* stones that philosophres made:" and Chaucer, in his tale of the Chanon's Yeman, expressly tells us, that one of them is *Alixar cleped;* and that it is a *water* made of the four elements. *Face*, in the Alchymist, assures us, it is "a stone, and not a stone." FARMER.

That the ingredients of which this *Elixir*, or *Universal Medicine*, was composed, were by no means difficult of acquisition, may be proved by the following conclusion of a letter written by Villiers Duke of Buckingham to King James I. on the subject of the *Philosopher's Stone*. See the second volume of Royal Letters in the British Museum, No. 6987, art. 101:

"—— I confess, so longe as he conseled the meanes he wrought by, I dispised all he said: but when he tould me, that which he hath given your sovrainship to preserve you from all sicknes ever hereafter, was extracted out of a t—d, I admired the fellow; and for theis reasons: that being a stranger to you,

be a bait for the old pike, I see no reason, in the law of nature, but I may snap at him. Let time shape, and there an end. [*Exit.*

ACT IV. SCENE I.

A Forest in Yorkshire.

Enter the Archbishop of YORK, *MOWBRAY*, *HASTINGS, and Others.*

ARCH. What is this forest call'd ?

yett he had found out the kind you are come of, and your natural affections and apetis: and so, like a skillful man, hath given you natural fisicke, which is the onlie meanes to preserve the radicall hmrs: and thus I conclude: My sow is healthfull, my divill's luckie, myself is happie, and needs no more than your blessing, which is my trew *Felosophers stone*, upon which I build as upon a rocke:

" Your Majesties most humble slave and doge
" *Stinie.*"

The following passage in Churchyard's Commendation to them that can make Gold, &c. 1593, will sufficiently prove that the Elixir was supposed to be a stone before the time of Butler:

" ——— much matter may you read
" Of this rich art that thousands hold full deere:
" Remundus too, that long liud heere indeede,
" Wrate sundry workes, as well doth yet appeare,
" Of *stone* for gold, and shewed plaine and cleere,
" A *stone* for health. Arnolde wrate of the same,
" And many more that were too long to name."

Again, in the Dedication of The Metamorphosis of Pigmalion's Image and certaine Satyres, 1598:

" Or like that rare and rich *Elixar stone*,
" Can turne to gold leaden invention." STEEVENS.

I think Dr. Johnson's explanation of this passage is the true one: " I will make him of *twice* the value of the philosopher's stone." MALONE.

[8] —if the young dace —] That is, if the pike may prey upon the dace, if it be the law of nature that the stronger may seize upon the weaker, Falstaff may, with great propriety, devour Shallow. JOHNSON.

Hast. 'Tis Gualtree forest[9], an't shall please your grace.

Arch. Here stand, my lords; and send discoverers forth,
To know the numbers of our enemies.

Hast. We have sent forth already.

Arch. 'Tis well done.
My friends and brethren in these great affairs,
I must acquaint you that I have receiv'd
New-dated letters from Northumberland;
Their cold intent, tenour and substance, thus:—
Here doth he wish his person, with such powers
As might hold sortance with his quality,
The which he could not levy; whereupon
He is retir'd, to ripe his growing fortunes,
To Scotland: and concludes in hearty prayers,
That your attempts may overlive the hazard,
And fearful meeting of their opposite.

Mowb. Thus do the hopes we have in him touch ground,
And dash themselves to pieces.

Enter a Messenger.

Hast. Now, what news?

Mess. West of this forest, scarcely off a mile,
In goodly form comes on the enemy:
And, by the ground they hide, I judge their number
Upon, or near, the rate of thirty thousand.

Mowb. The just proportion that we gave them out.
Let us sway on[1], and face them in the field.

[9] 'Tis Gualtree forest,] "The earle of Westmoreland, &c. made forward against the rebels, and coming into a plaine, within *Galtree* forest, caused their standards to be pitched down in like sort as the archbishop had pitched his, over against them."
Holinshed, p. 529. Steevens.

[1] Let us sway on,] I know not that I have ever seen *sway*

Enter WESTMORELAND.

Arch. What well-appointed leader [2] fronts us here?

Mowb. I think, it is my lord of Westmoreland.

West. Health and fair greeting from our general,
The prince, lord John and duke of Lancaster.

Arch. Say on, my lord of Westmoreland, in peace;
What doth concern your coming?

West. Then, my lord,
Unto your grace do I in chief address
The substance of my speech. If that rebellion
Came like itself, in base and abject routs,
Led on by bloody youth [3], guarded with rage [4],

in this sense; but I believe it is the true word, and was intended to express the uniform and forcible motion of a compact body. There is a sense of the noun in Milton kindred to this, where, speaking of a weighty sword, he says, "It descends with huge two-handed *sway*." JOHNSON.

The word is used in Holinshed, English History, p. 986: "The left side of the enemy was compelled to *svay* a good way back, and give ground," &c. Again, in King Henry VI. Part III. Act II. Sc. V.:

"Now *sways* it this way, like a mightie sea,
"Forc'd by the tide to combat with the wind;
"Now *sways* it that way," &c.

Again, in King Henry V.:

"Rather *swaying* more upon our part," &c. STEEVENS.

[2] — WELL-APPOINTED leader—] *Well-appointed* is *completely accoutred*. So, in The Miseries of Queen Margaret, by Drayton:

"Ten thousand valiant, *well-appointed* men."

Again, in The Ordinary, by Cartwright:

"——Naked piety
"Dares more, than fury *well-appointed*." STEEVENS.

[3] Led on by BLOODY youth,] I believe Shakspeare wrote—*heady* youth. WARBURTON.

Bloody youth is only sanguine youth, or youth full of blood, and of those passions which blood is supposed to incite or nourish. JOHNSON.

So, The Merry Wives of Windsor; "Lust is but a *bloody* fire." MALONE.

And countenanc'd by boys, and beggary;
I say, if damn'd commotion so appear'd [5],
In his true, native, and most proper shape,
You, reverend father, and these noble lords,
Had not been here, to dress the ugly form
Of base and bloody insurrection
With your fair honours. You, lord archbishop,—
Whose see is by a civil peace maintain'd [6];
Whose beard the silver hand of peace hath touch'd;
Whose learning and good letters peace hath tutor'd;
Whose white investments figure innocence [7],
The dove and very blessed spirit of peace,—
Wherefore do you so ill translate yourself,

[4] — GUARDED with rage,] *Guarded* is an expression taken from dress; it means the same as *faced, turned up*. Mr. Pope, who has been followed by succeeding editors, reads *goaded*. *Guarded* is the reading both of quarto and folio. Shakspeare uses the same expression in the former part of this play:

"Velvet *guards* and Sunday citizens," &c.

Again, in The Merchant of Venice:

"————Give him a livery
"More *guarded* than his fellows." STEEVENS.

Mr. Steevens is certainly right. We have the same allusion in a former part of this play:

"To *face* the *garment* of *rebellion*
"With some fine colour, that may please the eye
"Of fickle changelings," &c.

So again, in the speech before us:

"—— to *dress* the ugly form
"Of base and bloody insurrection—." MALONE.

[5] — so APPEAR'D,] Old copies—so *appear*. Corrected by Mr. Pope. MALONE.

[6] Whose see is by a CIVIL peace maintained;] *Civil* is *grave, decent, solemn*. So, in Romeo and Juliet:

"———— Come *civil* night,
"Thou sober-suited matron, all in black." STEEVENS.

[7] Whose WHITE INVESTMENTS figure innocence,] Formerly, (says Dr. Hody, History of Convocations, p. 141,) all bishops wore white, even when they travelled. GREY.

By comparing this passage with another in p. 91, of Dr. Grey's notes, we learn that the white investment meant the episcopal rochet; and this should be worn by the theatrick archbishop.
TOLLET.

Out of the speech of peace, that bears such grace,
Into the harsh and boist'rous tongue of war?
Turning your books to graves [8], your ink to blood,

[8] — graves,] For *graves* Dr. Warburton very plausibly reads *glaives*, and is followed by Sir Thomas Hanmer. JOHNSON.

We might perhaps as plausibly read *greaves*, i. e. armour for the legs, a kind of boots. In one of The Discourses on the Art Military, written by Sir John Smythe, Knight, 1586, *greaves* are mentioned as necessary to be worn; and Ben Jonson employs the same word in his Hymenæi:

"——— upon their legs they wore silver *greaves*."

Again, in The Four Prentices of London, 1615:

"Arm'd with their *greaves* and maces."

Again, in the second Canto of The Barons Wars, by Drayton:

"Marching in *greaves*, a helmet on her head."

Warner, in his Albion's England, 1602, b. xii. ch. lxix. spells the word as it is found in the old copies of Shakspeare:

"The taishes, cushes, and the *graves*, staff, pensell, baises, all."

I know not whether it be worth adding, that the ideal metamorphosis of *leathern covers of books* into *greaves*, i. e. *boots*, seems to be more apposite than the conversion of them into instruments of war.

Mr. M. Mason, however, adduces a quotation (from the next scene) which seems to support Dr. Warburton's conjecture:

"Turning the word to *sword*, and life to death." STEEVENS.

The emendation, or rather interpretation, proposed by Mr. Steevens, appears to me extremely probable; yet a following line, in which the Archbishop's again addressed, may be urged in favour of *glaives*, i. e. swords:

"Chearing a rout of rebels with your drum,
"*Turning* the *word* to *sword*, and life to death."

The latter part of the second of these lines, however, may be adduced in support of *graves* in its ordinary sense. Mr. Steevens observes, that "the metamorphosis of the *leathern covers of books* into *greaves*, i. e. *boots*, seems to be more apposite than the conversion of them into such instruments of war as *glaives*;" but surely Shakspeare did not mean, if he wrote either *greaves* or *glaives*, that they actually made *boots* or *swords* of their books, any more than that they made *lances* of their *pens*. The passage already quoted, "turning the *word* to sword," sufficiently proves that he had no such meaning. MALONE.

I am afraid that the expression "turning the word to sword," will be found but a feeble support for "glaives," if it be considered as a mere *jeu de mots*. DOUCE.

Your pens to lances; and your tongue divine
To a loud trumpet, and a point of war?

Arch. Wherefore do I this?—so the question stands.
Briefly to this end:—We are all diseas'd;
And, with our surfeiting, and wanton hours,
Have brought ourselves into a burning fever,
And we must bleed for it: of which disease
Our late king, Richard, being infected, died.
But, my most noble lord of Westmoreland,
I take not on me here as a physician;
Nor do I, as an enemy to peace,
Troop in the throngs of military men;
But, rather, show a while like fearful war,
To diet rank minds, sick of happiness;
And purge the obstructions, which begin to stop
Our very veins of life. Hear me more plainly.
I have in equal balance justly weigh'd
What wrongs our arms may do, what wrongs we suffer,
And find our griefs [9] heavier than our offences.
We see which way the stream of time doth run,
And are enforc'd from our most quiet sphere [1]

9 — our GRIEFS—] i. e. our grievances. See vol. xvi. p. 374, n. 2. MALONE.

1 And are enforc'd from our most quiet SPHERE—] In former editions:

"And are enforc'd from our most quiet *there*."

This is said in answer to Westmoreland's upbraiding the Archbishop for engaging in a course which so ill became his profession;

"—— you, my lord archbishop,
"Whose see is by a civil peace maintain'd," &c.

So that the reply must be this:

"And are enforc'd from our most quiet *sphere*."

WARBURTON.

The alteration of Dr. Warburton destroys the sense of the passage. *There* refers to the new channel which the rapidity of the flood from the stream of time would force itself into.

HENLEY.

By the rough torrent of occasion:
And have the summary of all our griefs,
When time shall serve, to show in articles;
Which, long ere this, we offer'd to the king,
And might by no suit gain our audience:
When we are wrong'd, and would unfold our griefs,
We are denied access [2] unto his person
Even by those men that most have done us wrong.
The dangers of the days but newly gone,
(Whose memory is written on the earth
With yet-appearing blood,) and the examples
Of every minute's instance [3], (present now,)
Have put us in these ill-beseeming arms:
Not to break peace [4], or any branch of it;
But to establish here a peace indeed,
Concurring both in name and quality.

West. When ever yet was your appeal denied?
Wherein you have been galled by the king?
What peer hath been suborn'd to grate on you?
That you should seal this lawless bloody book

[2] We are denied access —] The Archbishop says, in Holinshed: "Where he and his companie were in armes, it was for feare of the king, to whom he could have no free accesse, by reason of such a multitude of flatterers, as were about him."
STEEVENS.

[3] Of every minute's INSTANCE,] The *examples* of an *instance* does not convey, to me at least, a very clear idea. The frequent corruptions that occur in the old copies in words of this kind, make me suspect that our author wrote:
"Of every minute's *instants*——."
i. e. the examples furnished not only every minute, but during the most minute division of a minute.—*Instance*, however, is elsewhere used by Shakspeare for *example*; and he has similar pleonasms in other places. MALONE.

"Examples of every minute's instance" are, I believe, examples which every minute supplies, which every minute presses on our notice. STEEVENS.

[4] Not to break peace,] "He took nothing in hand against the king's peace, but that whatsoever he did, tended rather to advance the peace and quiet of the commonwealth." *Archbishop's speech in Holinshed.* STEEVENS.

Of forg'd rebellion with a seal divine,
And consecrate commotion's bitter edge[5]?
Arch. My brother general, the commonwealth,
To brother born an household cruelty,
I make my quarrel in particular[6].

[5] And consecrate commotion's BITTER EDGE?] It was an old custom, continued from the time of the first croisades, for the Pope to consecrate the general's sword, which was employed in the service of the church. To this custom the line in question alludes. WARBURTON.

"— commotion's *bitter edge?*" i. e. the *edge* of *bitter* strife and *commotion;* the sword of rebellion. So, in a subsequent scene:

"That the united vessel of their blood,"

instead of—

"The vessel of their united blood." MALONE.

This line is omitted in the folio. BOSWELL.

[6] My brother general, &c.——

I make my quarrel in particular.] The sense is this—"My brother general, the commonwealth, which ought to distribute its benefits equally, is become an enemy to those of his own house, to *brothers born*, by giving some to all, and others none; and this (says he) I make my quarrel or grievance that honours are unequally distributed;" the constant birth of malecontents, and the source of civil commotions. WARBURTON.

In the first folio the second line is omitted, yet that reading, unintelligible as it is, has been followed by Sir T. Hanmer. How difficultly sense can be drawn from the best reading, the explication of Dr. Warburton may show. I believe there is an error in the first line, which, perhaps, may be rectified thus:

"My *quarrel* general, the commonwealth,
"To brother born an household cruelty,
"I make my quarrel in particular."

That is, my *general* cause of discontent is public mismanagement; my *particular* cause, a domestick injury done to my natural brother, who had been beheaded by the king's order. JOHNSON.

This circumstance is mentioned in the First Part of the play:

"The Archbishop——who bears hard
"His brother's death at Bristol, the lord Scroop."

STEEVENS.

The meaning of the passage appears to me to be this—"My brother-general (meaning Mowbray, the lord Marischal) makes the misconduct of publick affairs, and the welfare of the community, his cause of quarrel; but my particular cause of quarrel, is a family injury, the cruelty with which my real brother has been treated;" meaning Lord Scroop. M. MASON.

West. There is no need of any such redress;
Or, if there were, it not belongs to you.

Mowb. Why not to him, in part; and to us all,
That feel the bruises of the days before;
And suffer the condition of these times
To lay an heavy and unequal hand
Upon our honours?

West. O my good lord Mowbray[7],
Construe the times to their necessities[8],

Perhaps the meaning is—"My brother-general, *who is joined here with me in command, makes* the commonwealth *his quarrel,* i. e. has taken up arms on account of publick grievances; a particular injury done to my own brother, is my ground of quarrel." I have, however, very little confidence in this interpretation. I have supposed the word *general* a substantive; but probably it is used as an adjective, and the meaning may be, I consider the wrongs done to the commonwealth, the *common brother* of us all, and the particular and domestick cruelty exercised against my natural brother, as a sufficient ground for taking up arms.—If the former be the true interpretation, perhaps a semicolon should be placed after *commonwealth.* The word *born* in the subsequent line ["To brother *born*"] seems strongly to countenance the supposition that *general* in the present line is an epithet applied to brother, and not a substantive.

In that which is apparently the first of the two quartos, the second line is found; but is omitted in the other, and the folio. I suspect that a line has been lost following the word *commonwealth:* the sense of which was—"is the general ground of our taking up arms."

This supposition renders the whole passage so clear, that I am now decidedly of opinion that a line has been lost. "My *general* brother, the commonwealth, *is the general ground of our taking up arms;* a wrong of a domestic nature, namely the cruelty shewn to my *natural* brother, is my particular ground for engaging in this war." Malone.

It is now become certain that there are *three* varieties of the quarto editions, 1600, of this play. They are all before me, and in *two* of them (only one of which contains the additional scene at the beginning of the third Act) the second line, pointed out by Mr. Malone, is wanting. Steevens.

It is wanting in Mr. Malone's copy of the quarto B. Boswell.

[7] O my good lord Mowbray, &c.] The thirty-seven lines following are not in the quarto. Malone.

[8] Construe the times to their necessities,] That is,—Judge of

And you shall say indeed,—it is the time,
And not the king, that doth you injuries.
Yet, for your part, it not appears to me,
Either from the king, or in the present time [9],
That you should have an inch of any ground
To build a grief on: [1] Were you not restor'd
To all the duke of Norfolk's signiories,
Your noble and right-well-remember'd father's?

Mowb. What thing, in honour, had my father lost,
That need to be reviv'd, and breath'd in me?
The king, that lov'd him, as the state stood then,
Was, force perforce [2], compell'd to banish him:
And then, when [3] Harry Bolingbroke, and he,—
Being mounted, and both roused in their seats,
Their neighing coursers daring of the spur,
Their armed staves in charge [4], their beavers down [5],

what is done in these times according to the exigencies that overrule us. JOHNSON.

9 Either from the king, &c.] Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*. JOHNSON.

1 To build a GRIEF on:] i. e. a grievance. MALONE.

2 Was, FORCE perforce,] Old copy—"Was *forc'd*." Corrected by Mr. Theobald. In a subsequent scene we have the same words:

"As, *force perforce*, the age will put it in." MALONE.

3 And then, WHEN—] The old copies read—"And then, *that*—." Corrected by Mr. Pope. Mr. Rowe reads—"And *when* that—." MALONE.

4 Their armed staves in charge, &c.] An armed staff is a lance. To be in charge, is to be fixed in the rest for the encounter. JOHNSON.

5 —their BEAVERS down,] *Beaver*, it has been already observed in a former note, (see vol. xvi. p. 364, n. 5,) meant properly that part of the helmet which let down, to enable the wearer to drink; but is confounded both here and in Hamlet with *visiere*, or used for *helmet* in general.

Shakspeare, however, is not answerable for any confusion on this subject. He used the word *beaver* in the same sense in which it was used by all his contemporaries. MALONE.

See Mr. Douce's note, vol. xvi. p. 429. BOSWELL.

Their eyes of fire sparkling through sights of steel[6],
And the loud trumpet blowing them together;
Then, then, when there was nothing could have staid
My father from the breast of Bolingbroke,
O, when the king did throw his warder down,
His own life hung upon the staff he threw:
Then threw he down himself; and all their lives,
That, by indictment, and by dint of sword,
Have since miscarried under Bolingbroke.

West. You speak, lord Mowbray, now you know not what:
The earl of Hereford[7] was reputed then
In England the most valiant gentleman;
Who knows, on whom fortune would then have smil'd?
But, if your father had been victor there,
He ne'er had borne it out of Coventry:
For all the country, in a general voice,
Cried hate upon him; and all their prayers, and love,
Were set on Hereford, whom they doted on,
And bless'd, and grac'd indeed, more than the king[8].
But this is mere digression from my purpose.—
Here come I from our princely general,
To know your griefs; to tell you from his grace,
That he will give you audience: and wherein

[6] — SIGHTS of steel,] i. e. the perforated part of their helmets, through which they could see to direct their aim. *Visiere*, Fr. STEEVENS.

[7] The EARL of Hereford —] This is a mistake of our author's. He was *Duke* of Hereford. See King Richard II. MALONE.

[8] And bless'd, and grac'd INDEED, more than the king.] The two oldest folios, (which first gave us this speech of Westmoreland,) read this line thus:

"And bless'd and grac'd *and did* more than the king."

Dr. Thirlby reformed the text very near to the traces of the corrupted reading. THEOBALD.

It shall appear that your demands are just,
You shall enjoy them; every thing set off,
That might so much as think you enemies.

Mow. But he hath forc'd us to compel this offer;
And it proceeds from policy, not love.

West. Mowbray, you overween, to take it so;
This offer comes from mercy, not from fear:
For, lo! within a ken, our army lies;
Upon mine honour, all too confident
To give admittance to a thought of fear.
Our battle is more full of names than yours,
Our men more perfect in the use of arms,
Our armour all as strong, our cause the best;
Then reason wills [9], our hearts should be as good:—
Say you not then, our offer is compell'd.

Mowb. Well, by my will, we shall admit no parley.

West. That argues but the shame of your offence:
A rotten case abides no handling.

Hast. Hath the prince John a full commission,
In very ample virtue of his father,
To hear, and absolutely to determine
Of what conditions we shall stand upon?

West. That is intended in the general's name [1]:
I muse you make so slight a question.

Arch. Then take, my lord of Westmoreland, this schedule;

9 Then reason WILLS,] The old copy has *will*. Corrected by Mr. Pope. Perhaps we ought rather to read—"Then reason *well*—." The same mistake has, I think, happened in The Merry Wives of Windsor. MALONE.

The sense is clear without alteration. *Reason wills*—is, *reason determines, directs*. STEEVENS.

1 That is INTENDED in the general's name:] That is, this power is included in the name or office of a general. We wonder that you can ask a question so trifling. JOHNSON.

Intended—is *understood*, i. e. meant without expressing, like *entendu*, Fr. *subauditur*, Lat. STEEVENS.

For this contains our general grievances:
Each several article herein redress'd;
All members of our cause, both here and hence,
That are insinew'd to this action,
Acquitted by a true substantial form [2];
And present execution of our wills
To us, and to our purposes, consign'd [3];

[2] — substantial form;] That is, by a pardon of due form and legal validity. JOHNSON.

[3] To us, and to our PURPOSES, CONSIGN'D;] The old copies—*confin'd*. STEEVENS.

This schedule we see consists of three parts: 1. A redress of general grievances. 2. A pardon for those in arms. 3. Some demands of advantage for them. But this third part is very strangely expressed.

"And present execution of our wills
"To us, and to our *purposes*, confin'd."

The first line shows they had something to demand, and the second expresses the modesty of that demand. The demand, says the speaker, "is confined to us and to our purposes." A very modest kind of restriction truly! only as extensive as their appetites and passions. Without question Shakspeare wrote—

"To us and to our *properties* confin'd;"

i. e. we desire no more than security for our liberties and properties: and this was no unreasonable demand. WARBURTON.

This passage is so obscure that I know not what to make of it. Nothing better occurs to me than to read *consign'd* for *confin'd*. That is, let the execution of our demands be put into our hands, according to our declared purposes. JOHNSON.

Perhaps we should read [with Sir Thomas Hanmer] *confirm'd*. This would obviate every difficulty. STEEVENS.

I believe two lines are out of place. I read:

"For this contains our general grievances,
"And present execution of our wills;
"To us and to our purposes confin'd." FARMER.

The present reading appears to me to be right; and what they demand is, a speedy execution of their wills, so far as they relate to themselves, and to the grievances which they *proposed* to redress. M. MASON.

The quarto has—*confin'd*. In my copy of the first folio, the word appears to be *consin'd*. The types used in that edition were so worn, that *f* and *ſ* are scarcely distinguishable. But however it may have been printed, I am persuaded that the true reading is *consign'd*; that is, *sealed*, *ratified*, *confirmed*; a Latin

We come within our awful banks again[4],
And knit our powers to the arm of peace.

West. This will I show the general. Please you, lords,
In sight of both our battles we may meet:

sense: "auctoritate *consignatæ* literæ—. *Cicero* pro *Cluentio*."
It has this signification again in this play:

"And (God *consigning to* my good *intents*)
"No prince nor peer," &c.

Again, in King Henry V.:

"And take with you free power to ratify,
"Augment or alter, as your wisdoms best
"Shall see advantageable for our dignity,
"Any thing in or out of our demands;
"And we'll *consign* thereto."

Again, ibid.: "It were, my lord, a hard condition for a maid to *consign to*—." *Confin'd,* in my apprehension, is unintelligible.

Supposing these copies to have been made by the ear, and one to have transcribed while another read, the mistake might easily have happened, for *consign'd* and *consin'd* are, in sound, undistinguishable; and when the compositor found the latter word in the manuscript, he would naturally print *confin'd,* instead of a word that has no existence.

Dr. Johnson proposed the reading that I have adopted, but explains the word differently. The examples above quoted show, I think, that the explication of this word already given is the true one. MALONE.

Though I have followed Mr. Malone's example by admitting Dr. Johnson's conjecture, the notes of various commentators are left before the reader, to whose judgment they are submitted.

STEEVENS.

[4] We come within our AWFUL banks again,] *Awful banks* are the proper limits of reverence. JOHNSON.

So, in The Two Gentlemen of Verona:

"From the society of *awful* men." STEEVENS.

It is also used in the same sense in Pericles:

"A better prince and benign lord——
"Prove *awful* both in deed and word." M. MASON.

Dr. Warburton reads *lawful.* We have *awful* in the last Act of this play:

"To pluck down justice from her *awful* bench."

Here it certainly means *inspiring awe.* If *awful banks* be right, the words must mean *due and orderly limits.* MALONE.

And either [5] end in peace, which heaven so frame!
Or to the place of difference call the swords
Which must decide it.

ARCH. My lord, we will do so.

[*Exit WEST.*

MOWB. There is a thing within my bosom, tells me,
That no conditions of our peace can stand.

HAST. Fear you not that: if we can make our peace
Upon such large terms, and so absolute,
As our conditions shall consist upon [6],
Our peace shall stand as firm as rocky mountains.

MOWB. Ay, but our valuation shall be such,
That every slight and false-derived cause,
Yea, every idle, nice [7], and wanton reason,
Shall, to the king, taste of this action:
That, were our royal faiths martyrs in love [8],

[5] AND either—] The old copies read—"*At* either," &c. That easy, but certain, change in the text, I owe to Dr. Thirlby. THEOBALD.

[6] — CONSIST upon.] Thus the old copies. Modern editors—*insist*. STEEVENS.

Perhaps the meaning is, as our conditions shall *stand upon*, shall make the foundation of the treaty. A Latin sense. So, in Pericles, Prince of Tyre, 1609:

"Then welcome peace, if he *on* peace *consist*."

See also p. 153:

"Of what *conditions* we shall *stand upon*." MALONE.

[7] — nice,] i. e. trivial. So, in Romeo and Juliet:

"The letter was not *nice*, but full of charge." STEEVENS.

[8] That, were our ROYAL faiths martyrs in love,] If *royal faith* can mean *faith to a king*, it yet cannot mean it without much violence done to the language. I therefore read, with Sir T. Hanmer, *loyal faiths*, which is proper, natural, and suitable to the intention or the speaker. JOHNSON.

Royal faith, the original reading, is undoubtedly right. *Royal faith* [as Mr. Capell observes] means, *the faith due to a king*. So, in King Henry VIII.:

"The citizens have shown at full their *royal* minds;"

i. e. their minds well affected to the king. Wolsey, in the same

We shall be winnow'd with so rough a wind,
That even our corn shall seem as light as chaff,
And good from bad find no partition.

Arch. No, no, my lord; Note this,—the king is weary
Of dainty and such picking grievances [9]:
For he hath found,—to end one doubt by death,
Revives two greater in the heirs of life.
And therefore will he wipe his tables clean [1];
And keep no tell-tale to his memory,
That may repeat and history his loss
To new remembrance: For full well he knows,
He cannot so precisely weed this land,
As his misdoubts present occasion:
His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten so, and shake a friend.
So that this land, like an offensive wife,
That hath enrag'd him on to offer strokes;
As he is striking, holds his infant up,
And hangs resolv'd correction in the arm
That was uprear'd to execution.

Hast. Besides, the king hath wasted all his rods
On late offenders, that he now doth lack
The very instruments of chastisement:
So that his power, like to a fangless lion,

play, when he discovers the king in masquerade, says, "here I'll make my *royal* choice," i. e. not such a choice as a king would make, but such a choice as has a king for its object. So *royal faith*, the faith which is due to a king; which has the sovereign for its object. Malone.

This reading is judiciously restored, and well supported by Mr. Malone. Steevens.

9 Of dainty and such PICKING grievances:] I cannot but think that this line is corrupted, and that we should read:

"Of *picking out* such dainty grievances." Johnson.

Picking means *piddling*, *insignificant*. Steevens.

1 — wipe his tables clean:] Alluding to a table-book of slate, ivory, &c. Warburton.

May offer, but not hold.

ARCH. 'Tis very true;—
And therefore be assur'd, my good lord marshal,
If we do now make our atonement well,
Our peace will, like a broken limb united,
Grow stronger for the breaking.

MOWB. Be it so.
Here is return'd my lord of Westmoreland.

Re-enter WESTMORELAND.

WEST. The prince is here at hand: Pleaseth your lordship,
To meet his grace just distance 'tween our armies?

MOWB. Your grace of York, in God's name then set forward.

ARCH. Before, and greet his grace:—my lord, we come. [*Exeunt.*

SCENE II.

Another Part of the Forest.

Enter, from one side, MOWBRAY, *the Archbishop,* HASTINGS, *and Others: from the other side, Prince* JOHN *of* LANCASTER, WESTMORELAND, *Officers and Attendants.*

P. JOHN. You are well encounter'd here, my cousin Mowbray:—
Good day to you, gentle lord archbishop;
And so to you, lord Hastings,—and to all.—
My lord of York, it better show'd with you,
When that your flock, assembled by the bell,
Encircled you, to hear with reverence
Your exposition on the holy text;
Than now to see you here an iron man[2],

[2] — an IRON man,] Holinshed says of the Archbishop, that

Cheering a rout of rebels with your drum,
Turning the word to sword [3], and life to death.
That man, that sits within a monarch's heart,
And ripens in the sunshine of his favour,
Would he abuse the countenance of the king,
Alack, what mischiefs might he set abroach,
In shadow of such greatness! With you, lord bishop,
It is even so:—Who hath not heard it spoken,
How deep you were within the books of God?
To us, the speaker in his parliament;
To us, the imagin'd voice of God himself [4];
The very opener and intelligencer,
Between the grace, the sanctities of heaven [5],
And our dull workings [6]: O, who shall believe,
But you misuse the reverence of your place;
Employ the countenance and grace of heaven,
As a false favourite doth his prince's name,

" coming foorth amongst them *clad in armour*, he incouraged and pricked them foorth to take the enterprise in hand." STEEVENS.

[3] Turning the word to sword, &c.] A similar thought occurs in Gower's Confessio Amantis, 1554:

" Into the *sworde* the churche kaye
" *Is turned*, and the holy bede," &c. STEEVENS.

[4] — the IMAGIN'D voice of God himself;] The old copies, by an apparent error of the press, have—" the *imagine* voice." Mr. Pope introduced the reading of the text. Perhaps Shakspeare wrote—

" To us, the *image* and voice," &c.

So, in a subsequent scene:

" And he, the noble *image* of my youth." MALONE.

I cannot persuade myself to reject a harmonious reading, that another eminently harsh may supply its place. STEEVENS.

[5] — the sanctities of heaven,] This expression Milton has copied:

" Around him all the *sanctities of heaven*
" Stood thick as stars." JOHNSON.

[6] — workings:] i. e. labours of thought. So, in King Henry V.:

" —— the forge and *working-house* of thought."

STEEVENS.

In deeds dishonourable? You have taken up[7],
Under the counterfeited zeal of God,
The subjects of his substitute, my father;
And, both against the peace of heaven and him,
Have here up-swarm'd them.

ARCH. Good my lord of Lancaster,
I am not here against your father's peace:
But, as I told my lord of Westmoreland,
The time misorder'd doth, in common sense[8],
Croud us and crush us, to this monstrous form,
To hold our safety up. I sent your grace
The parcels and particulars of our grief;
The which hath been with scorn shov'd from the court,
Whereon this Hydra son of war is born:
Whose dangerous eyes may well be charm'd asleep[9],
With grant of our most just and right desires;
And true obedience of this madness cur'd,
Stoop tamely to the foot of majesty.

MOWB. If not we ready are to try our fortunes
To the last man.

HAST. And though we here fall down,
We have supplies to second our attempt;
If they miscarry, theirs shall second them:
And so success of mischief[1] shall be born;

[7] You have TAKEN UP,] To *take up* is to *levy*, to *raise in arms*. JOHNSON.

[8] — in COMMON SENSE,] I believe Shakspeare wrote *common fence*, i. e. drove by self-defence. WARBURTON.

Common sense is *the general sense of general danger*. JOHNSON.

May not *common sense* here mean, *according to the dictates of reason?* M. MASON.

[9] Whose dangerous eyes may well be charm'd asleep,] Alluding to the dragon charmed to rest by the spells of Medea. STEEVENS.

[1] And so SUCCESS of mischief—] *Success* for *succession*. WARBURTON.

And heir from heir shall hold this quarrel up,
Whiles England shall have generation.

P. John. You are too shallow, Hastings, much too shallow,

To sound the bottom of the after-times.

West. Pleaseth your grace, to answer them directly,

How far-forth you do like their articles?

P. John. I like them all, and do allow[2] them well:

And swear here by the honour of my blood,
My father's purposes have been mistook;
And some about him have too lavishly
Wrested his meaning, and authority.—
My lord, these griefs shall be with speed redress'd;
Upon my soul, they shall. If this may please you,
Discharge your powers[3] unto their several counties,
As we will ours: and here, between the armies,
Let's drink together friendly, and embrace;
That all their eyes may bear those tokens home,
Of our restored love, and amity.

Arch. I take your princely word for these redresses.

P. John. I give it you, and will maintain my word:

And thereupon I drink unto your grace.

Hast. Go, captain, [*To an Officer.*] and deliver to the army

[2] — and do ALLOW—] i. e. approve. So, in King Lear, Act II. Sc. IV.:

" —— if your sweet sway
" *Allow* obedience." MALONE.

[3] Discharge your powers—] It was Westmoreland who made this deceitful proposal, as appears from Holinshed: " The earl of Westmoreland using more policie than the rest, said, whereas our people have been long in armour, let them depart home to their woonted trades: in the meane time let us drink togither in signe of agreement, that the people on both sides may see it, and know that it is true, that we be light at a point." STEEVENS.

This news of peace; let them have pay, and part:
I know, it will well please them; Hie thee, captain.
[*Exit Officer.*

ARCH. To you, my noble lord of Westmoreland.

WEST. I pledge your grace: And, if you knew what pains
I have bestow'd to breed this present peace,
You would drink freely: but my love to you
Shall show itself more openly hereafter.

ARCH. I do not doubt you.

WEST. I am glad of it.—
Health to my lord, and gentle cousin, Mowbray.

MOWB. You wish me health in very happy season;
For I am, on the sudden, something ill.

ARCH. Against ill chances, men are ever merry[4];
But heaviness foreruns the good event.

WEST. Therefore be merry, coz[5]; since sudden sorrow
Serves to say thus,—Some good thing comes to-morrow.

ARCH. Believe me, I am passing light in spirit.

MOWB. So much the worse, if your own rule be true.
[*Shouts within.*

P. JOHN. The word of peace is render'd; Hark, how they shout!

MOWB. This had been cheerful, after victory.

ARCH. A peace is of the nature of a conquest:
For then both parties nobly are subdued,
And neither party loser.

P. JOHN. Go, my lord,

[4] Against ill chances, men are ever merry;] Thus the poet describes Romeo, as feeling an *unaccustomed* degree of cheerfulness just before he hears the news of the death of Juliet. STEEVENS.

[5] Therefore be merry, coz;] That is—Therefore, notwithstanding this sudden impulse to heaviness, be merry, for such sudden dejections forbode good. JOHNSON.

And let our army be discharged too.—
[*Exit* WESTMORELAND.
And, good my lord, so please you, let our trains [6]
March by us; that we may peruse the men
We should have cop'd withal.

ARCH. Go, good lord Hastings,
And, ere they be dismiss'd, let them march by.
[*Exit* HASTINGS.

P. JOHN. I trust, my lords, we shall lie to-night together.—

Re-enter WESTMORELAND.

Now, cousin, wherefore stands our army still;

WEST. The leaders having charge from you to stand,
Will not go off until they hear you speak.

P. JOHN. They know their duties.

Re-enter HASTINGS.

HAST. My lord, our army is dispers'd already:
Like youthful steers unyok'd, they take their courses
East, west, north, south; or, like a school broke up,
Each hurries toward his home, and sporting-place.

WEST. Good tidings, my lord Hastings; for the which
I do arrest thee, traitor, of high treason:—
And you, lord archbishop,—and you, lord Mowbray,

[6] — let our trains, &c.] That is, our army on each part, that we may both see those that were to have opposed us. JOHNSON.

We ought, perhaps, to read—"*your* trains." The Prince knew his own strength sufficiently, and only wanted to be acquainted with that of the enemy. The plural, *trains*, however, seems in favour of the old reading. MALONE.

The Prince was desirous to see their train, and therefore, under pretext of affording them a similar gratification, proposed that both trains should pass in review. STEEVENS.

Of capital treason I attach you both.
Mowb. Is this proceeding just and honourable?
West. Is your assembly so?
Arch. Will you thus break your faith?
P. John. I pawn'd thee none:
I promis'd you redress of these same grievances[7],
Whereof you did complain; which, by mine honour,
I will perform with a most christian care.
But, for you, rebels,—look to taste the due
Meet for rebellion, and such acts as yours*.
Most shallowly did you these arms commence,
Fondly brought here[8], and foolishly sent hence.—
Strike up our drums, pursue the scatter'd stray;
Heaven, and not we, hath safely fought to-day.—
Some guard these traitors to the block of death;
Treason's true bed, and yielder up of breath.
[*Exeunt*[9].

* Quartos omit *and such acts as yours*.

7 I promis'd you redress of THESE SAME grievances,] Surely the two redundant words—*these same*, should be omitted, for the sake of metre. They are undoubted interpolations.
STEEVENS.

8 FONDLY brought here, &c.] *Fondly* is *foolishly*. So, in Lord Surrey's translation of the second book of Virgil's Æneid:
"What wight so *fond* such offer to refuse?"
STEEVENS.

9 *Exeunt*.] It cannot but raise some indignation to find this horrid violation of faith passed over thus slightly by the poet, without any note of censure or detestation. JOHNSON.

Shakspeare, here, as in many other places, has merely followed the historians, who related this perfidious act without animadversion, and who seem to have adopted the ungenerous sentiment of Chorœbus:
——dolus an virtus, quis in hoste requirat?
But this is certainly no excuse; for it is the duty of a poet always to take the side of virtue. MALONE.

SCENE III.

Another Part of the Forest.

Alarums: Excursions. Enter FALSTAFF *and* COLEVILE, *meeting.*

Fal. What's your name, sir? of what condition are you; and of what place, I pray?

Cole. I am a knight, sir; and my name is—Colevile of the dale[1].

[1] —Colevile of the dale.] "At the king's coming to Durham, the Lord Hastings, *sir John Colevile of the dale*, &c. being convicted of the conspiracy, were there beheaded." Holinshed, p. 530. STEEVENS.

But it is not clear that Hastings or Colevile was taken prisoner in this battle. See Rot. Parl. 7 and 8 Henry IV. p. 604. RITSON.

The above quotation has not been appositely made by Mr. Steevens. It appears very soon aftterwards in this scene that Colevile and his confederates were sent by prince John to York to be beheaded.

It is to be observed that there are two accounts of the termination of the archbishop of York's conspiracy, *both* of which are given by Holinshed, who likewise states that on the archbishop and the earl marshal's submission to the king and to his son prince John, there present, "their troupes skaled and fledde their wayes, but being pursued, many were taken, many slain, &c. the archbishop and earl marshal were brought to Pomfret to the king, who from thence went *to Yorke whyther the prisoners were also brought and there beheaded.*" It is this account that Shakspeare has followed, but with some variation; for the names of Hastings and Colevile are not mentioned among those who were so beheaded at York.

Mr. Ritson says it is not clear that Hastings and Colevile were taken prisoners in *this* battle; meaning, it is presumed, the skirmishes with "the scattered stray" whom prince John had ordered to be pursued, including Hastings and Colevile. It is however *quite clear* from the testimony of the parliament rolls, that *they were taken prisoners* in their flight from Topcliffe, on the borders of Galtre forest, where they had made head against the king's army, and were dispersed by prince John and the earl of Westmoreland. DOUCE.

Fal. Well then, Colevile is your name; a knight is your degree; and your place, the dale: Colevile shall still be your name; a traitor your degree; and the dungeon your place,—a place deep enough; so shall you still be Colevile of the dale [2].

Cole. Are not you sir John Falstaff?

Fal. As good a man as he, sir, whoe'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are drops of thy lovers, and they weep for thy death: therefore rouse up fear and trembling, and do observance to my mercy.

Cole. I think, you are sir John Falstaff; and, in that thought, yield me.

Fal. I have a whole school of tongues in this belly of mine; and not a tongue of them all speaks any other word but my name. An I had but a belly of any indifferency, I were simply the most active fellow in Europe: My womb, my womb, my womb undoes me.—Here comes our general.

Enter Prince John of Lancaster, Westmoreland, and Others.

P. John. The heat is past [3], follow no further now;—
Call in the powers, good cousin Westmoreland.—
[*Exit West.*

[2] —and the dungeon your place,—a place deep enough; so shall you still be Colevile of the dale.] But where is the wit or the logick of this conclusion? I am almost persuaded that we ought to read thus:

"——Colevile shall still be your name, a traitor your degree, and the dungeon your place, a *dale* deep enough——."

He may then justly infer,

"—so shall you still be Colevile of the dale." Tyrwhitt.

The sense of *dale* is included in *deep;* a *dale* is a deep place; a *dungeon* is a deep place; he that is in a *dungeon* may be therefore said to be in a *dale*. Johnson.

[3] The HEAT is past,] That is, the violence of resentment, the eagerness of revenge. Johnson.

Now, Falstaff, where have you been all this while?
When every thing is ended, then you come:
These tardy tricks of yours will, on my life,
One time or other break some gallows' back.

Fal. I would be sorry, my lord, but it should be thus; I never knew yet, but rebuke and check was the reward of valour. Do you think me a swallow, an arrow, or a bullet? have I, in my poor and old motion, the expedition of thought? I have speeded hither with the very extremest inch of possibility; I have foundered nine-score and odd posts: and here, travel-tainted as I am, have, in my pure and immaculate valour, taken sir John Colevile of the dale, a most furious knight, and valorous enemy: But what of that? he saw me, and yielded; that I may justly say with the hook-nosed fellow of Rome[4], ——I came, saw, and overcame.

P. John. It was more of his courtesy than your deserving.

Fal. I know not; here he is, and here I yield him: and I beseech your grace, let it be booked with the rest of this day's deeds; or, by the lord, I will have it in a particular ballad else, with mine own picture on the top of it, Colevile kissing my foot: To the which course if I be enforced, if you do not all show like gilt two-pences to me; and I, in the clear sky of fame, o'ershine you as much as the full moon doth the cinders of the element[5], which show like pins' heads to her; believe not the word of the noble: Therefore let me have right, and let desert mount.

P. John. Thine's too heavy to mount.

[4] — the hook-nosed fellow of Rome,] The quarto reads—"the hook-nosed fellow of Rome, *their cosin*." I have followed the folio. Some of the modern editors read, but without authority—"the hook-nosed fellow of Rome, *there, Cæsar*."

STEEVENS.

[5] — cinders of the element,] A ludicrous term for the stars.

STEEVENS.

Fal. Let it shine then.
P. John. Thine's too thick to shine.
Fal. Let it do something, my good lord, that may do me good, and call it what you will.
P. John. Is thy name Colevile[6]?
Cole. It is, my lord.
P. John. A famous rebel art thou, Colevile.
Fal. And a famous true subject took him.
Cole. I am, my lord, but as my betters are,
That led me hither: had they been rul'd by me,
You should have won them dearer than you have.
Fal. I know not how they sold themselves: but thou, like a kind fellow, gavest thyself away*; and I thank thee for thee.

Re-enter Westmoreland.

P. John. Now, have you left pursuit?
West. Retreat is made, and execution stay'd.
P. John. Send Colevile, with his confederates,
To York, to present execution:—
Blunt, lead him hence; and see you guard him sure. [*Exeunt some with Colevile.*
And now despatch we toward the court, my lords;
I hear, the king my father is sore sick:
Our news shall go before us to his majesty,—
Which, cousin, you shall bear,—to comfort him;
And we with sober speed will follow you.
Fal. My lord, I beseech you, give me leave to go through Glostershire: and, when you come to court, stand my good lord, 'pray†, in your good report[7].

* Quartos, *gavest thyself away gratis.*
† Quartos omit *pray.*

[6] — Colevile?] From the present seeming deficiency in the structure of this and the two subsequent lines containing Colevile's name, and from the manner in which it is repeatedly spelt in the old copies, viz. *Collevile*, I suspect it was designed to be pronounced as a trisyllable. Steevens.

[7] — stand my good lord, 'pray, in your good report.] We

P. John. Fare you well, Falstaff: I, in my condition,
Shall better speak of you than you deserve [8].
[*Exit.*

must either read, *pray* let me *stand*, or, by a construction somewhat harsh, understand it thus: "Give me leave to go—and—stand—." To "stand in a report," referred to the reporter, is to persist; and Falstaff did not ask the prince to persist in his present opinion. JOHNSON.

"Stand my good lord," I believe, means only "*stand my good friend*," (an expression still in common use,) in your favourable report of me. So, in The Taming of the Shrew:

"I pray you, *stand* good father to me now."

Again, in King Lear:

"——— conjuring the moon
"To *stand his auspicious mistress*."

Mr. M. Mason observes that the same phrase occurs in Ben Jonson's Case is altered, where Onion says to Chamont:

"Monsieur Chamont, *stand you* my honour'd Sir."

STEEVENS.

Mr. Steevens is certainly right. In a former scene of this play, the Hostess says to the Chief Justice, "*good my lord*, be good unto me; I beseech you, *stand* to me." Though an equivoque may have been there intended, yet one of the senses conveyed by this expression in that place is the same as here.

Again, more appositely, in Coriolanus:

"—— his gracious nature
"Would think upon you for your voices,—
"*Standing your friendly lord*."

Again, in The Spanish Tragedy:

"—— What would he with us?——
"He writes us here——
"To *stand good lord*, and help him in distress."

MALONE.

Stand is here the imperative word, as *give* is before. "Stand my good lord," i. e. be my good patron and benefactor. "Be my good lord" was the old court phrase used by a person who asked a favour of a man of high rank. So, in a Letter to the Earl of Northumberland, (printed in the Appendix to The Northumberland Houshold Book,) he desires that Cardinal Wolsey would so far "be his good lord," as to empower him to imprison a person who had defrauded him. PERCY.

[8] — I, in my CONDITION,
Shall better speak of you than you deserve.] I know not well the meaning of the word *condition* in this place; I believe it is

Fal. I would, you had but the wit; 'twere better than your dukedom [9].—Good faith, this same young sober-blooded boy doth not love me; nor a man cannot make him laugh [1];—but that's no marvel, he drinks no wine. There's never any of these demure boys come to any proof [2]: for thin drink doth so over-cool their blood, and making many fish-meals, that they fall into a kind of male green-sickness; and then, when they marry, they get wenches: they are generally fools and cowards;—which some of us should be too, but for inflammation. A good sherris-sack [3] hath a two-fold operation in it. It ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it: makes it apprehensive, quick, forgetive, full of nimble, fiery and delectable shapes; which, delivered o'er to the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice: but the sherris warms it, and makes it course from the inwards to the parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart; who, great and puffed up with this retinue, doth any deed of courage: and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work: and learning, a mere hoard of gold kept by a devil, till sack commences it, and sets it in act and use. Hereof comes it, that Prince Harry is valiant; for the cold blood he did naturally inherit of his father, he hath, like lean, sterile and bare land, manured, husbanded and tilled with excellent endeavour of drinking good and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first human principle I would teach them should be, to forswear thin potations, and to addict themselves to sack.

How now, Bardolph?

Bard. The army is discharged all and gone.

Fal. Let them go. I'll through Gloucestershire; and there will I visit Master Robert Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away.

[*Exeunt.*

---

the same with temper of mind: I shall, in my good nature, speak better of you than you merit. JOHNSON.

I believe it means, "I, in my condition," i. e. in my place as commanding officer, who ought to represent things merely as they are, shall speak of you better than you deserve.

So, in The Tempest, Ferdinand says:

"—— I am, *in my condition*,
"A prince, Miranda——."

Dr. Johnson's explanation, however, seems to be countenanced by Gower's address to Pistol, in King Henry V. Act V. Sc. I.: "—let a Welsh correction teach you a good English *condition*."

STEEVENS.

[9] —your DUKEDOM.] He had no *dukedom*. See vol. xvi. p. 178. RITSON.

[1] —this same young sober-blooded boy doth not love me; nor a man cannot make him laugh;] Falstaff here speaks like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gaiety, cannot easily be melted into kindness. JOHNSON.

[2] —to any PROOF:] i. e. any confirmed state of manhood. The allusion is to armour hardened till it abides a certain trial. So, in King Richard II.:

"Add *proof* unto my armour with thy prayers."

STEEVENS.

[3] —sherris-sack —] This liquor is mentioned in The Captain, by Beaumont and Fletcher. STEEVENS.

The epithet *sherry* or *sherris*, when added to sack, merely denoted the particular part of Spain from whence it came. See

tion in it. It ascends me into the brain; dries me there all the foolish, and dull, and crudy vapours [4]

Minsheu's Spanish Dictionary, 1617: "Xêres, or Xerès, oppidum Bœticæ, i. e. Andalusiæ, prope Cadiz, unde nomen vini de Xeres. A. [*Anglice*] *Xeres sacke.*" Sherris-Sack was therefore what we now denominate Sherry. The sack to which this epithet was not annexed, came chiefly from Malaga. Cole, who in 1679 renders sack, *vinum Hispanicum*, renders *Sherry-Sack*, by *Vinum Eseritanum;* and Ainsworth, by *Vinum Andalusianum*. See a former note, vol. xvi. p. 200, n. 2. MALONE.

What is ludicrously advanced by Falstaff, was the serious doctrine of the *School of Salernum:* "Heere observe that the witte of a man hath a strong braine, is clarified and sharpened more, if hee drinke good wine, than if he dranke none, as Auicen sayth. And the cause why, is by reason that *of good wine* (more than of any other drinkes) *are engendered and multiplyed subtile spirits, cleane and pure.* And this is the cause also why the divines, that imagine and study upon high and subtile matters, love to drinke good wines: and after the opinion of *Auicen, These wines are good for men of cold and flegmaticke complexion; for such wines redresse and amend the coldnesse of complexion*, and they open the opilations and stoppings that are wont to be ingendred in such persons, and they digest phlegme, and they help nature to convert and turne them into blood, they lightly digest, and convert quickly, they increase and greatly quicken the spirits." *The School of Salernes' Regiment of Health*, p. 33, 1634.

HOLT WHITE.

Of this work there were several earlier translations, &c. one of these was printed by Berthelet, in 1541. STEEVENS.

We have equally strong testimonies in favour of good wine from some of our learned countrymen. I have two treatises on this subject, one, The Tree of Humane Life, or The Bloud of the Grape, &c. by Thomas Whitaker, Doctor in Physick of London, 1638. He observes that Noah lived twenty years beyond Adam, which he attributes to his having "tasted Nectar from that plant from which Adam was excluded, I mean an inferiour species of that tree of life." The other is entitled ΠΕΡΙ ΨΥΧΡΟΠΟΣΙΑΣ, of drinking water, against our novellists that prescribed it in England, by Richard Short, of Bury, Doctor of Physick, 1656. He is not a little angry at the water drinkers, and asks if we may not as well feed upon acorns. BOSWELL.

[4] It ascends ME into the brain; dries ME there all the—crudy vapours—] This use of the pronoun is a familiar redundancy among our old writers. So Latimer, p. 91: "Here cometh *me* now these holy fathers from their counsels."—"There was one

which environ it: makes it apprehensive[5], quick, forgetive[6], full of nimble, firy, and delectable shapes; which delivered o'er to the voice, (the tongue,) which is the birth, becomes excellent wit. The second property of your excellent sherris is,—the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice: but the sherris warms it, and makes it course from the inwards to the parts extreme. It illumineth the face; which, as a beacon, gives warning to all the rest of this little kingdom, man, to arm: and then the vital commoners, and inland petty spirits, muster me all to their captain, the heart; who, great, and puffed up with this retinue *, doth any deed of courage; and this valour comes of sherris: So that skill in the weapon is nothing, without sack; for that sets it a-work: and learning, a mere hoard of gold kept by a devil[7]; till sack commences it[8], and sets it in

* Folio, *his retinue.*

wiser than the rest, and he comes *me* to the bishop." Edit. 1575, p. 75. BOWLE.

[5] — apprehensive,] i. e. quick to understand. So, in The Revenger's Tragedy, 1608:

"Thou'rt a mad *apprehensive* knave."

Again, in Every Man out of his Humour: "You are too quick, too *apprehensive*." In this sense it is now almost disused. STEEVENS.

[6] — forgetive,] *Forgetive* from *forge;* inventive, imaginative. JOHNSON.

[7] — kept by a devil;] It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits. So, in Certaine Secrete Wonders of Nature, &c. bl. l. by Edward Fenton, 1569: "There appeare at this day many strange visions and *wicked spirites* in the *metal-mines* of the Greate Turke —." "In the mine at Anneburg was a *mettal sprite* which killed twelve workemen; the same causing the rest to forsake the myne, albeit it was very riche." P. 91. STEEVENS.

[8] — till sack COMMENCES it,] I believe, till sack gives it a beginning, brings it into action. Mr. Heath would read *commerces* it. STEEVENS.

act and use. Hereof comes it, that prince Harry is valiant: for the cold blood he did naturally inherit of his father, he hath, like lean, steril, and bare land, manured, husbanded, and tilled, with excellent endeavour of drinking good, and good store of fertile sherris; that he is become very hot, and valiant. If I had a thousand sons, the first human principle I would teach them, should be,—to forswear thin potations [9], and addict themselves to sack.

It seems probable to me, that Shakspeare, in these words, alludes to the Cambridge *Commencement;* and in what follows to the Oxford *Act:* for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority *to use* those *hoards of learning* which have entitled them to their several degrees in arts, law, physick, and divinity. TYRWHITT.

So, in The Roaring Girl, 1611:

"Then he is held a freshman and a sot,
"And never shall *commence*."

Again, in Pasquil's Jests, or Mother Bunch's Merriment, 1604: "A doctor that was newly *commenst* at Cambridge," &c.

Again, in Have With You to Saffron Walden, or Gabriel Harvey's Hunt is Up, 1596: "*Commence, commence*, I admonish thee; thy merits are ripe for it, and there have been doctors of thy facultie." STEEVENS.

9 — to forswear thin potations,] In the preference given by Falstaff to sack, our author seems to have spoken the sentiments of his own time. In the Ordinances of the Household of King James I. dated in 1604, (the second year of his reign,) is the following article: "And whereas in times past Spanish wines called *sacke*, were little or no whit used in our court, and that in late yeares, though not of ordinary allowance, &c.—we understanding that it is used as comon drinke and served at meales, as an ordinary to every meane officer, contrary to all order, using it rather for wantonesse and surfeiting, than for necessity, to a great wastefull expence," &c.

Till the above mentioned period, the "thin potations" complained of by Falstaff, had been the common beverage. See the Collection of Ordinances and Regulations for the Government of the Royal Household, &c. published by the Antiquary Society, 4to. 1790.

The ancient and genuine Sherry was a dry wine, and therefore fit to be drank with sugar. What we now use is in some degree

Enter BARDOLPH.

How now, Bardolph?

BARD. The army is discharged all, and gone.

FAL. Let them go. I'll through Glostershire; and there will I visit master Robert Shallow, esquire: I have him already tempering between my finger and my thumb [1], and shortly will I seal with him. Come away. [*Exeunt.*

SCENE IV.

Westminster. A Room in the Palace.

Enter King HENRY, CLARENCE, *Prince* HUMPHREY, WARWICK, *and Others.*

K. HEN. Now, lords, if heaven doth give successful end
To this debate that bleedeth at our doors,
We will our youth lead on to higher fields,
And draw no swords but what are sanctified.

sweetened by art, and therefore affords no adequate idea of the liquor that was Falstaff's favourite. STEEVENS.

[1] — I have him already TEMPERING, &c.] A very pleasant allusion to the old use of sealing with soft wax. WARBURTON.

This custom is likewise alluded to in Any Thing for a quiet Life, 1662, a comedy, by Middleton:

"You must *temper* him like wax, or he'll not seal."

Again, in Your Five Gallants, by Middleton, no date:

"Fetch a pennyworth of *soft wax* to seal letters."

Again, in Chaucer's Marchante's Tale, v. 9304:

"Right as men may warm *wax with handes plie.*"

STEEVENS.

In our poet's Venus and Adonis, there is an allusion to the same custom:

"What wax so frozen but dissolves with *tempering*,
"And yields at last to every light impression?"

MALONE.

Our navy is address'd[2], our power collected,
Our substitutes in absence well invested,
And every thing lies level to our wish:
Only, we want a little personal strength;
And pause us, till these rebels, now afoot,
Come underneath the yoke of government.

War. Both which, we doubt not but your majesty
Shall soon enjoy.

K. Hen. Humphrey, my son of Gloster,
Where is the prince your brother?

P. Humph. I think, he's gone to hunt, my lord, at Windsor.

K. Hen. And how accompanied?

P. Humph. I do not know, my lord.

K. Hen. Is not his brother, Thomas of Clarence, with him?

P. Humph. No, my good lord; he is in presence here.

Cla. What would my lord and father?

K. Hen. Nothing but well to thee, Thomas of Clarence.
How chance, thou art not with the prince thy brother?
He loves thee, and thou dost neglect him, Thomas;
Thou hast a better place in his affection,
Than all thy brothers: cherish it, my boy;
And noble offices thou may'st effect
Of mediation, after I am dead,
Between his greatness and thy other brethen:—
Therefore omit him not; blunt not his love:
Nor lose the good advantage of his grace,
By seeming cold, or careless of his will.

[2] Our navy is ADDRESS'D,] i. e. Our navy is ready, prepared. So, in King Henry V.:

"To-morrow for our march are we *address'd*." STEEVENS.

For he is gracious, if he be observ'd [3];
He hath a tear for pity, and a hand [4]
Open as day for melting charity:
Yet notwithstanding, being incens'd, he's flint;
As humorous as winter [5], and as sudden
As flaws congealed in the spring of day [6].

[3] — if he be OBSERV'D;] i. e. if he has respectful attention shown to him. So, in The Merry Wives of Windsor:

"Follow'd her with doting *observance*." STEEVENS.

[4] He hath a tear for pity, and a hand, &c.] So, in our author's Lover's Complaint:

"His qualities were beauteous as his form,
"For maiden-tongu'd he was, and thereof free;
"Yet, *if men mov'd him*, was he such a *storm*
"As oft 'twixt May and April is to see,
"When winds breathe sweet, unruly though they be."

MALONE.

[5] — HUMOROUS as winter,] That is, changeable as the weather of a winter's day. Dryden says of Almanzor, that he is humorous as wind. JOHNSON.

So, in The Spanish Tragedy, 1607:

"You know that women oft are *humourous*."

Again, in Cynthia's Revels, by Ben Jonson: "—a nymph of a most wandering and giddy disposition, *humourous as the air*," &c.

Again, in The Silent Woman: "— as proud as May, and as *humourous* as April." STEEVENS.

"As humorous as *April*" is sufficiently clear. So, in Heywood's Challenge for Beauty, 1636: "I am as full of *humours* as an *April* day of variety;" but a *winter's* day has generally too decided a character to admit Dr. Johnson's interpretation, without some licence: a licence which yet our author has perhaps taken. He may, however, have used the word *humorous* equivocally. He abounds in capricious fancies, as winter abounds in moisture.

MALONE.

[6] — congealed in the spring of day.] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold, (which is most intense towards the morning,) and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*.

WARBURTON.

So, Ben Jonson, in The Case is Alter'd:

"Still wrack'd with winds more foul and contrary
"Than any northern gust or southern *flaw*."

His temper, therefore, must be well observ'd:
Chide him for faults, and do it reverently,
When you perceive his blood inclin'd to mirth:
But, being moody, give him line and scope;
Till that his passions, like a whale on ground,
Confound themselves with working. Learn this, Thomas,
And thou shalt prove a shelter to thy friends;
A hoop of gold, to bind thy brothers in;
That the united vessel of their blood,
Mingled with venom of suggestion[7],
(As, force, perforce, the age will pour it in,)
Shall never leak, though it do work as strong
As aconitum[8], or rash gunpowder[9].

Cla. I shall observe him with all care and love.

K. Hen. Why art thou not at Windsor with him, Thomas?

Again, in Arden of Feversham, 1592:

"And saw a dreadful southern *flaw* at hand."

Chapman uses the word in his translation of Homer; and, I believe, Milton has it in the same sense. Steevens.

Our author and his contemporaries frequently use the word *flaw* for a sudden gust of wind; but a gust of wind *congealed* is, I confess, to me unintelligible. Mr. Edwards says, that "*flaws* are small blades of ice which are struck on the edges of the water in winter mornings." Malone.

Flaw in Scotch, is a storm of *snow*. See Jamieson's Dictionary in voce. Boswell.

[7] Mingled with venom of SUGGESTION,] Though their blood be inflamed by the *temptations* to which youth is peculiarly subject. See vol. iv. p. 60, n. 6. Malone.

[8] As ACONITUM,] The old writers employ the Latin word instead of the English one, which we now use.

So, in Heywood's Brazen Age, 1613:

"——— till from the foam
"The dog belch'd forth, strong *aconitum* sprung."

Again:

"With *aconitum* that in Tartar springs." Steevens.

[9] — RASH gunpowder,] *Rash* is *quick, violent, sudden*. This representation of the prince is a natural picture of a young man, whose passions are yet too strong for his virtues. Johnson.

Cla. He is not there to-day; he dines in London.

K. Hen. And how accompanied? can'st thou tell that?

Cla. With Poins, and other his continual followers.

K. Hen. Most subject is the fattest soil to weeds;
And he, the noble image of my youth,
Is overspread with them: Therefore my grief
Stretches itself beyond the hour of death;
The blood weeps from my heart, when I do shape,
In forms imaginary, the unguided days,
And rotten times, that you shall look upon
When I am sleeping with my ancestors.
For when his headstrong riot hath no curb,
When rage and hot blood are his counsellors,
When means and lavish manners meet together,
O, with what wings shall his affections [1] fly
Towards fronting peril and oppos'd decay!

War. My gracious lord, you look beyond him quite:
The prince but studies his companions,
Like a strange tongue: wherein, to gain the language,
'Tis needful, that the most immodest word
Be look'd upon, and learn'd: which once attain'd,
Your highness knows, comes to no further use,
But to be known, and hated [2]. So, like gross terms,
The prince will, in the perfectness of time,
Cast off his followers: and their memory

[1] — his affections —] His passions; his inordinate desires. JOHNSON.

[2] But to be known, and hated.] A parallel passage occurs in Terence:

——— quo modo adolescentulus
Meretricum ingenia et mores posset noscere,
Mature ut cum cognorit, perpetuo oderit. ANONYMOUS.

Shall as a pattern or a measure live,
By which his grace must meet the lives of others;
Turning past evils to advantages.

K. Hen. 'Tis seldom, when the bee doth leave her comb
In the dead carrion [3].—Who's here? Westmoreland?

Enter Westmoreland.

West. Health to my sovereign! and new happiness
Added to that that I am to deliver!
Prince John, your son, doth kiss your grace's hand:
Mowbray, the bishop Scroop, Hastings, and all,
Are brought to the correction of your law;
There is not now a rebel's sword unsheath'd,
But peace puts forth her olive every where.
The manner how this action hath been borne,
Here at more leisure may your highness read;
With every course, in his particular [4].

[3] 'Tis seldom, when the bee, &c.] As the bee having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him. Johnson.

[4] — in his particular.] We should read, I think—"in *this* particular;" that is, 'in this detail, in this account,' which is minute and distinct. Johnson.

His is used for *its*, very frequently in the old plays. The modern editors have too often made the change; but it should be remembered, (as Dr. Johnson has elsewhere observed,) that by repeated changes the history of a language will be lost.

Steevens.

It may certainly have been used so here, as in almost every other page of our author. Mr. Henley, however, observes, that "his particular" may mean 'the detail contained in the letter of Prince John. "A Particular" is yet used as a substantive, by legal conveyancers, 'for a minute detail of things singly enumerated.' Malone.

K. Hen. O Westmoreland, thou art a summer bird,
Which ever in the haunch of winter sings
The lifting up of day. Look! here's more news.

Enter Harcourt.

Har. From enemies heaven keep your majesty;
And, when they stand against you, may they fall
As those that I am come to tell you of!
The earl Northumberland, and the lord Bardolph,
With a great power of English, and of Scots,
Are by the sheriff of Yorkshire overthrown:
The manner and true order of the fight,
This packet, please it you, contains at large.

K. Hen. And wherefore should these good news make me sick?
Will fortune never come with both hands full,
But write her fair words still in foulest letters?
She either gives a stomach, and no food,—
Such are the poor, in health; or else a feast,
And takes away the stomach,—such are the rich,
That have abundance, and enjoy it not.
I should rejoice now at this happy news;
And now my sight fails, and my brain is giddy:—
O me! come near me, now I am much ill.

[*Swoons.*

P. Humph. Comfort, your majesty!
Cla. O my royal father!
West. My sovereign lord, cheer up yourself, look up!
War. Be patient, princes; you do know, these fits
Are with his highness very ordinary.
Stand from him, give him air; he'll straight be well.
Cla. No, no; he cannot long hold out these pangs;

The incessant care and labour of his mind
Hath wrought the mure [5], that should confine it in,

5 Hath WROUGHT the MURE, &c.] i. e. the wall. POPE.

Wrought it thin, is *made it thin by gradual detriment*. *Wrought* is the preterite of *work*.

Mure is a word used by Heywood, in his Brazen Age, 1613:

" 'Till I have scal'd these *mures*, invaded Troy."

Again, in his Golden Age, 1611:

" Girt with a triple *mure* of shining brass."

Again, in his Iron Age, 2d Part, 1632:

" Through *mures* and counter-*mures* of men and steel."

Again, in Dyonese Settle's Last Voyage of Capteine Frobisher, 12mo. bl. l. 1577: " — the streightes seemed to be shut up with a long *mure* of yce—."

The same thought occurs in Daniel's Civil Wars, &c. book iv. Daniel is likewise speaking of the sickness of King Henry IV.:

" As that the *walls worn thin*, permit the mind
" *To look out thorow*, and his frailtie find."

The first edition of Daniel's poem is dated earlier than this play of Shakspeare.

Waller has the same thought:

" The soul's dark cottage, batter'd and decay'd,
" Let's in new light thro' chinks that time has made."

STEEVENS.

On this passage the elegant and learned Bishop of Worcester has the following criticism: " At times we find him (the imitator) practising a different art; not merely spreading as it were and laying open the same sentiment, but *adding* to it, and by a new and studied device improving upon it. In this case we naturally conclude that the refinement had not been made, if the plain and simple thought had not preceded and given rise to it. You will apprehend my meaning by what follows. Shakspeare had said of Henry the Fourth:

" ' The incessant care and labour of his mind
" ' Hath wrought the *mure*, that should confine it in,
" ' So thin, that life looks through, and will break out.'

" You have here the thought in its first simplicity. It was not unnatural, after speaking of the body as a case or tenement of the soul, *the mure that confines* it, to say, that as that case wears away and grows thin, life looks through, and is ready to break out."

After quoting the lines of Daniel, who, (it is observed,) " by refining on this sentiment, if by nothing else, shews himself to be the copyist," the very learned writer adds,—" here we see, not simply that *life* is going to break through the infirm and much-worn habitation, but that the *mind* looks through, and *finds* his frailty, that it discovers that life will soon make his escape.—

So thin, that life looks through, and will break out.

P. Humph. The people fear me[6]; for they do observe
Unfather'd heirs[7], and loathly birds of nature:
The seasons change their manners[8], as the year[9]

Daniel's improvement then looks like the artifice of a man that would outdo his master. Though he fails in the attempt; for his ingenuity betrays him into a false thought. The mind, looking through, does not find *its own frailty*, but the frailty of the *building* it inhabits." *Hurd's Dissertation on the Marks of Imitation.*

This ingenious criticism, the general principles of which cannot be controverted, shows, however, how dangerous it is to suffer the mind to be led too far by an hypothesis:—for after all, there is very good reason to believe that Shakspeare, and not Daniel, was the imitator. The Dissention between the Houses of Yorke and Lancaster, in verse, penned by Samuel Daniel, was entered on the Stationers' books, by Simon Waterson, in October, 1594, and four books of his work were printed in 1595. The lines quoted by Mr. Steevens are from the edition of The Civil Wars, in 1609. Daniel made many changes in his poems in every new edition. In the original edition in 1595, the verses run thus; book iii. st. 116:

"Wearing the wall so thin, that now the mind
"Might well look thorough, and his frailty find."

His is used for *its*, and refers not to *mind*, (as is supposed above,) but to *wall*.—There is no reason to believe that this play was written before 1594, and it is highly probable that Shakspeare had read Daniel's poem before he sat down to compose these historical dramas. Malone.

[6] The people FEAR me;] i. e. make me afraid. Warburton.
So, in The Merchant of Venice:

"—— this aspéct of mine
"Hath *fear'd* the valiant." Steevens.

[7] Unfather'd heirs,] That is, equivocal births: animals that had no animal progenitors; productions not brought forth according to the stated laws of generation. Johnson.

[8] The seasons change their manners,] This is finely expressed; alluding to the terms of *rough* and *harsh*, *mild* and *soft*, applied to weather. Warburton.

[9] — as the year—] i. e. as *if* the year, &c. So, in Cymbeline:

"He spake of her, *as* Dian had hot dreams,
"And she alone were cold."

In the subsequent line our author seems to have been thinking of *leap-year*. Malone.

Had found some months asleep, and leap'd them over.

Cla. The river hath thrice flow'd[1], no ebb between:
And the old folk, time's doting chronicles,
Say, it did so, a little time before
That our great grandsire, Edward, sick'd and died.

War. Speak lower, princes, for the king recovers.

P. Humph. This apoplex will, certain, be his end.

K. Hen. I pray you, take me up, and bear me hence
Into some other chamber: softly, 'pray.

[*They convey the King into an inner part of the room, and place him on a Bed.*

Let there be no noise made, my gentle friends;
Unless some dull and favourable hand
Will whisper musick to my weary spirit[2].

[1] The river hath thrice flow'd.] This is historically true. It happened on the 12th of October, 1411. Steevens.

[2] Unless some DULL and favourable hand
Will whisper musick to my weary spirit.] So, in the old anonymous King Henry V.:

" —— Depart my chamber,
" And cause some musick to rock me asleep." Steevens.

" Unless some *dull* and favourable hand—." *Dull* signifies *melancholy, gentle, soothing.* Johnson.

I believe it rather means *producing dullness* or *heaviness;* and consequently *sleep.* It appears from various parts of our author's works, that he thought musick contributed to produce sleep. So, in A Midsummer-Night's Dream:

" —— *musick* call, and strike more *dead*
" Than common *sleep,* of all these five the sense."

Again, in Love's Labour's Lost:

" And when love speaks, the voice of all the gods
" Makes heaven *drowsy* with the *harmony.*"

So also in The Tempest, Act I. when Alonzo, Gonzalo, &c. are to be overpowered by sleep, Ariel, to produce this effect, enters, " playing solemn *musick.*" Malone.

This notion is not peculiar to Shakspeare. So, in the exquisite lines by Strode in Commendation of Musick:

War. Call for the musick in the other room.
K. Hen. Set me the crown upon my pillow here [3].
Cla. His eye is hollow, and he changes much.
War. Less noise, less noise.

Enter Prince Henry.

P. Hen. Who saw the duke of Clarence?
Cla. I am here, brother, full of heaviness.

" Oh, lull me, lull me, charming air,
" My senses rocked with wonder sweet!
" Like snow on wool thy fallings are,
" Soft, like a spirit, are thy feet.
" Grief who need fear,
" That hath an ear?
" Down let him lie,
" And slumbering die,
" And change his soul for harmony." Boswell.

[3] Set me the crown upon my pillow here.] It is still the custom in France to place the crown on the King's pillow, when he is dying.

Holinshed, p. 541, speaking of the death of King Henry IV. says: " During this his last sicknesse, he caused his crowne, (as some write,) to be set on a pillow at his bed's head, and suddenlie his pangs so sore troubled him, that he laie as though all his vitall spirits had beene from him departed. Such as were about him, thinking verelie that he had beene departed, covered his face with a linnen cloth.

" The prince his sonne being hereof advertised, entered into the chamber, tooke awaie the crowne and departed. The father being suddenlie revived out of that trance, quicklie perceived the lacke of his crowne; and having knowledge that the prince his sonne had taken it awaie, caused him to come before his presence, requiring of him what he meant so to misuse himselfe. The prince with a good audacitie answered; Sir, to mine and all men's judgements you seemed dead in this world, and therefore I as your next heire apparant tooke that as mine owne, and not as yours. Well, faire sonne, (said the kinge with a great sigh,) what right I had to it, God knoweth. Well (said the prince) if you die king, I will have the garland, and trust to keepe it with the sword against all mine enemies, as you have doone," &c.

Steevens.

P. Hen. How now! rain within doors, and none abroad!
How doth the king?
P. Humph. Exceeding ill.
P. Hen. Heard he the good news yet?
Tell it him.
P. Humph. He alter'd much upon the hearing it[4].
P. Hen. If he be sick
With joy, he will recover without physick.
War. Not so much noise, my lords:—sweet prince, speak low;
The king your father is dispos'd to sleep.
Cla. Let us withdraw into the other room.
War. Will't please your grace to go along with us?
P. Hen. No; I will sit and watch here by the king. [*Exeunt all but P. Henry.*
Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?
O polished perturbation! golden care!
That keep'st the ports of slumber[5] open wide
To many a watchful night!—sleep with it now!
Yet not so sound, and half so deeply sweet,
As he, whose brow, with homely biggin bound[6],

[4] Tell IT him,
He alter'd much UPON THE hearing it,] For the sake of metre, I would read—
"Tell *'t* him.
"He alter'd much *in* hearing it." STEEVENS.

[5] —the PORTS of slumber—] Are the *gates* of slumber. So, in Timon of Athens: "—Our uncharged *ports*." Again, in Ben Jonson's 80th Epigram: "—The *ports* of death are sins—." *Ports* is the ancient military term for *gates*. STEEVENS.
The word is yet used in this sense in Scotland. MALONE.

[6] —homely BIGGIN bound,] A kind of cap, at present worn only by children; but so called from the cap worn by the Beguines, an order of nuns.
So, in Monsieur Thomas, by Beaumont and Fletcher, 1639:
"—— were the devil sick now,
"His horns saw'd off, and his head bound with a *biggin*."

Snores out the watch of night. O majesty!
When thou dost pinch thy bearer, thou dost sit
Like a rich armour worn in heat of day,
That scalds with safety. By his gates of breath
There lies a downy feather, which stirs not:
Did he suspire, that light and weightless down
Perforce must move.—My gracious lord! my father!—
This sleep is sound indeed; this is a sleep,
That from this golden rigol[7] hath divorc'd
So many English kings. Thy due, from me,
Is tears and heavy sorrows of the blood;
Which nature, love, and filial tenderness,
Shall, O dear father, pay thee plenteously:
My due, from thee, is this imperial crown;
Which, as immediate from thy place and blood,
Derives itself to me. Lo, here it sits,—
[*Putting it on his head.*
Which heaven shall guard: And put the world's whole strength
Into one giant arm, it shall not force
This lineal honour from me: This from thee
Will I to mine leave, as 'tis left to me. [*Exit.*

K. Hen. Warwick! Gloster! Clarence!

Re-enter Warwick, and the rest.

Cla. Doth the king call?

Again, in Ben Jonson's Volpone:

"Get you a *biggin* more, your brain breaks loose."

Steevens.

[7] — this golden rigol—] *Rigol* means *a circle*. I know not that it is used by any author but Shakspeare, who introduces it likewise in his Rape of Lucrece:

"About the mourning and congealed face
"Of that black blood, a watry *rigol* goes." Steevens.

We meet with *ringol*, which was perhaps the right spelling of the word, in Nashe's Lenten Stuffe: "What needs there any more ambages, the *ringoll* or *ringed circle* was compast and chakt out." Malone.

War. What would your majesty? How fares your grace?

K. Hen. Why did you leave me here alone, my lords?

Cla. We left the prince my brother here, my liege,
Who undertook to sit and watch by you.

K. Hen. The prince of Wales? Where is he? let me see him:
He is not here *.

War. This door is open; he is gone this way.

P. Humph. He came not through the chamber where we stay'd.

K. Hen. Where is the crown? who took it from my pillow?

War. When we withdrew, my liege, we left it here.

K. Hen. The prince hath ta'en it hence:—go, seek him out.
Is he so hasty, that he doth suppose
My sleep my death?——
Find him, my lord of Warwick; chide him hither.
[*Exit Warwick.*
This part of his conjoins with my disease,
And helps to end me.—See, sons, what things you are!
How quickly nature falls into revolt,
When gold becomes her object!
For this the foolish over-careful fathers
Have broke their sleep † with thoughts [8], their brains with care,

* Folio omits *He is not here.* † Folio, *sleeps.*

[8] — with THOUGHTS,] Concerning the education and promotion of their children. So, afterwards:

" For this they have been *thoughtful* to invest
" Their sons with arts," &c.

Mr. Rowe and the subsequent editors read—with *thought;* but the change does not appear to me necessary. MALONE.

Their bones with industry:
For this they have engrossed and pil'd up
The canker'd heaps of strange-achieved gold;
For this they have been thoughtful to invest
Their sons with arts, and martial exercises:
When, like the bee, tolling from every flower [9]
The virtuous sweets;
Our thighs pack'd [1] with wax, our mouths with honey,
We bring it to the hive; and, like the bees,
Are murder'd for our pains. This bitter taste
Yield his engrossments [2] to the ending father.—

Re-enter WARWICK.

Now, where is he that will not stay so long
Till his friend sickness hath determin'd [3] me?

War. My lord, I found the prince in the next room,
Washing with kindly tears his gentle cheeks;
With such a deep demeanour in great sorrow,
That tyranny, which never quaff'd but blood,
Would, by beholding him, have wash'd his knife
With gentle eye-drops. He is coming hither.

K. Hen. But wherefore did he take away the crown?

9 — TOLLING from every flower —] This speech has been contracted, dilated, and put to every critical torture, in order to force it within the bounds of metre, and prevent the admission of hemistichs. I have restored it without alteration, but with those breaks which appeared to others as imperfections. The reading of the quarto is *tolling*. The folio reads *culling*. *Tolling* is *taking toll*. STEEVENS.

1 Our thighs pack'd —] Mr. Capell reads—"*Packing our* thighs —." BOSWELL.

2 Yield his engrossments —] His accumulations. JOHNSON.

3 — determin'd —] i. e. ended; it is still used in this sense in legal conveyances. REED.

So, in Antony and Cleopatra:

"—— as it [the hailstone] *determines*, so
"Dissolves my life." STEEVENS.

Re-enter Prince HENRY.

Lo, where he comes.—Come hither to me, Harry:—
Depart the chamber, leave us here alone.

[*Exeunt* CLARENCE, *Prince* HUMPHREY, *Lords, &c.*

P. Hen. I never thought to hear you speak again.

K. Hen. Thy wish was father, Harry, to that thought:
I stay too long by thee, I weary thee.
Dost thou so hunger for my empty chair,
That thou wilt needs invest thee with mine honours
Before thy hour be ripe? O foolish youth!
Thou seek'st the greatness that will overwhelm thee.
Stay but a little; for my cloud of dignity
Is held from falling with so weak a wind,
That it will quickly drop: my day is dim.
Thou hast stol'n that, which, after some few hours,
Were thine without offence; and, at my death,
Thou hast seal'd up my expectation[4]:
Thy life did manifest, thou lov'dst me not,
And thou wilt have me die assured of it.
Thou hid'st a thousand daggers in thy thoughts;
Which thou hast whetted on thy stony heart,
To stab at half an hour of my life[5].

[4] — seal'd up my expectation:] Thou hast confirmed my opinion. JOHNSON.

[5] — half an HOUR of my life.] It should be remembered that Shakspeare uses a few words alternately as monosyllables and dissyllables. Mr. Rowe, whose ear was accustomed to the utmost harmony of numbers, and who, at the same time, appears to have been little acquainted with our poet's manner, first added the word *frail* to supply the syllable which he conceived to be wanting. The quarto writes the word *hower*, as it was anciently pronounced.

So, Ben Jonson, in The Case is Alter'd, 1609:

"By twice so many *howers* as would fill
"The circle of a year."

What! canst thou not forbear me half an hour?
Then get thee gone; and dig my grave thyself;
And bid the merry bells ring to thine ear,
That thou art crowned, not that I am dead.
Let all the tears that should bedew my hearse,
Be drops of balm, to sanctify thy head:
Only compound me with forgotten dust;
Give that, which gave thee life, unto the worms.
Pluck down my officers, break my decrees;
For now a time is come to mock at form,
Harry the fifth is crown'd:—Up, vanity!
Down, royal state! all you sage counsellors, hence!
And to the English court assemble now,
From every region, apes of idleness!
Now, neighbour confines, purge you of your scum:
Have you a ruffian that will swear, drink, dance,
Revel the night; rob, murder, and commit
The oldest sins the newest kind of ways?
Be happy, he will trouble you no more:
England shall double gild his treble guilt[6];

The reader will find many more instances in the soliloquy of King Henry VI. Part III. Act II. Sc. V. The other editors [except Mr. Malone] have followed Mr. Rowe. STEEVENS.

[6] England shall double GILD his treble GUILT;] Evidently the nonsense of some foolish player: for we must make a difference between what Shakspeare might be supposed to have written off hand, and what he had corrected. These scenes are of the latter kind; therefore such lines are by no means to be esteemed his. But, except Mr. Pope, (who judiciously threw out this line,) not one of Shakspeare's editors seem ever to have had so reasonable and necessary a rule in their heads, when they set upon correcting this author. WARBURTON.

I know not why this commentator should speak with so much confidence what he cannot know, or determine so positively what so capricious a writer as our poet might either deliberately or wantonly produce. This line is, indeed, such as disgraces a few that precede and follow it, but it suits well enough with the *daggers hid in thought, and whetted on thy stony heart;* and the answer which the Prince makes, and which is applauded [by the King] for wisdom, is not of a strain much higher than this ejected line. JOHNSON.

England shall give him office, honour, might:
For the fifth Harry from curb'd licence plucks
The muzzle of restraint, and the wild dog
Shall flesh his tooth in every innocent.
O my poor kingdom, sick with civil blows!
When that my care could not withhold thy riots,
What wilt thou do, when riot is thy care[7]?
O, thou wilt be a wilderness again,
Peopled with wolves, thy old inhabitants!

P. Hen. O, pardon me, my liege! but for my tears, [*Kneeling.*
The moist impediments unto my speech,
I had forestall'd this dear and deep rebuke,
Ere you with grief had spoke, and I had heard
The course of it so far. There is your crown;
And He that wears the crown immortally,
Long guard it yours! If I affect it more,
Than as your honour, and as your renown,
Let me no more from this obedience rise,

How much this play on words, faulty as it is, was admired in the age of Shakspeare, appears from the most ancient writers of that time having frequently indulged themselves in it. So, in Marlowe's Hero and Leander, 1617:

"And as amidst the enamour'd waves he swims,
"The god of gold a purpose *guilt* his limbs;
"That, this word *guilt* including double sense,
"The double *guilt* of his incontinence
"Might be express'd."

Again, in Acolastus his Afterwit, a poem, by S. Nicholson, 1600:

"O sacred thirst of golde, what canst thou not?—
"Some terms thee *gylt*, that every soule might reade,
"Even in thy name, thy *guilt* is great indeede."

See also vol. xi. p. 109, n. 6. Malone.

7 — when riot is thy CARE?] i. e. *Curator*. A bold figure. So Eumæus is styled by Ovid, Epist. I.:

——immundæ *curæ* fidelis haræ. Tyrwhitt.

One cannot help wishing Mr. Tyrwhitt's elegant explanation to be true; yet I doubt whether the poet meant to say more than—What wilt thou do, when riot is *thy regular business and occupation*? Malone.

(Which my most true and inward duteous spirit
Teacheth [8],) this prostrate and exterior bending!
Heaven witness with me, when I here came in,
And found no course of breath within your majesty,
How cold it struck my heart! if I do feign,
O, let me in my present wildness die:
And never live to show the incredulous world
The noble change that I have purposed!
Coming to look on you, thinking you dead,
(And dead almost, my liege, to think you were,)
I spake unto the crown, as having sense,
And thus upbraided it. *The care on thee depending,*
Hath fed upon the body of my father;
Therefore, thou, best of gold, art worst of gold.
Other, less fine in carat, is more precious,
Preserving life in med'cine potable [9]:

[8] Which my most true, &c.] *True* is *loyal*.—This passage is obscure in the construction, though the general meaning is clear enough. The order is, "this obedience which is taught this exterior bending by my duteous spirit;" or, "this obedience which teaches this exterior bending to my inwardly duteous spirit." I know not which is right. JOHNSON.

The former construction appears to me the least exceptionable of the two; but both are extremely harsh, and neither of them, I think, the true construction. MALONE.

The latter words—"this prostrate and exterior bending"—appear to me to be merely explanatory of the former words—"this obedience." Suppose the intermediate sentence—"which my most true and inward-duteous spirit teacheth"—to be included in a parenthesis, and the meaning I contend for will be evident.
M. MASON.

I have adopted Mr. M. Mason's regulation. STEEVENS.

"Which my most true and inward-duteous spirit
Teacheth," i. e. which my loyalty and inward sense of duty prompt me to. The words, "this prostrate and exterior bending," are, I apprehend, put in apposition with "obedience," which is used for *obeisance*. MALONE.

[9] — *in med'cine* POTABLE:] There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it. Some have pretended to make *potable* gold, among other frauds practised on credulity. JOHNSON.

But thou, most fine, most honour'd, most renown'd,
Hast eat thy bearer up. Thus, my most royal liege,
Accusing it, I put it on my head;
To try with it,—as with an enemy,
That had before my face murder'd my father,—
The quarrel of a true inheritor.
But if it did infect my blood with joy,
Or swell my thoughts to any strain of pride;
If any rebel or vain spirit of mine
Did, with the least affection of a welcome,
Give entertainment to the might of it,
Let God for ever keep it from my head!
And make me as the poorest vassal is,
That doth with awe and terror kneel to it!

K. Hen. O my son!
Heaven put it in thy mind to take it hence,
That thou might'st win the more thy father's love,
Pleading so wisely in excuse of it.
Come hither, Harry, sit thou by my bed:
And hear, I think, the very latest counsel
That ever I shall breathe. Heaven knows, my son,
By what by-paths, and indirect crook'd ways,
I met this crown; and I myself know well,
How troublesome it sat upon my head:
To thee it shall descend with better quiet,

So, in the character of the Doctor of Physicke, by Chaucer, Mr. Tyrwhitt's edit. v. 446:

"For *gold in phisike* is a cordial." Steevens.

That *gold* may be made potable is certain, notwithstanding Dr. Johnson's incredulity. The process is inserted in the Abbé Guenee's incomparable work, intitled, Lettres de quelques Juifs à M. de Voltaire, 5th edit. vol. i. p. 416, a work which every person unacquainted with it will be glad to be referred to. Henley.

See Dodsley's Collection of Old Plays, vol. viii. p. 484, edit. 1780. Reed.

I have not the Abbé's book to refer to, but I imagine he does not recommend potable gold as a medicine, which is the fraud alluded to by Dr. Johnson. Boswell.

Better opinion, better confirmation;
For all the soil [1] of the achievement goes
With me into the earth. It seem'd in me,
But as an honour snatch'd with boisterous hand;
And I had many living, to upbraid
My gain of it by their assistances;
Which daily grew to quarrel, and to bloodshed,
Wounding supposed peace [2]: all these bold fears [3],
Thou see'st, with peril I have answered:
For all my reign hath been but as a scene
Acting that argument; and now my death
Changes the mode [4]: for what in me was purchas'd [5],
Falls upon thee in a more fairer sort;
So thou the garland wear'st successively [6].
Yet, though thou stand'st more sure than I could do,

[1] — soil —] Is spot, dirt, turpitude, reproach. JOHNSON.

[2] — SUPPOSED peace:] Counterfeited, imagined, not real. JOHNSON.

[3] — all these bold FEARS,] *Fear* is here used in the active sense, for that which causes *fear*. JOHNSON.

"These bold fears" are 'these audacious terrors.' To *fear* is often used by Shakspeare for to *fright*. STEEVENS.

[4] Changes the MODE:] *Mode* is the *form* or *state* of things. JOHNSON.

[5] — for what in me was PURCHAS'D,] *Purchased* seems to be here used in its legal sense, *acquired by a man's own act* (*perquisitio*) as opposed to an acquisition by *descent*. MALONE.

Purchased, in this place, does not merely signify *acquired*, but acquired by unjust and indirect methods. *Purchase*, in Shakspeare, frequently means *stolen goods*, or goods dishonestly obtained. M. MASON.

[6] — successively.] By order of succession. Every usurper snatches a claim of hereditary right as soon as he can. JOHNSON.

See The Speech of his Highness [Richard Cromwell] the Lord Protector, made to both Houses of Parliament, at their first Meeting, on Thursday the 27th of January, 1658: "— for my own part, being by the providence of God, and the disposition of the law, my father's *Successor*, and bearing the place in the government that I do," &c. *Harl. Misc.* vol. i. p. 21. MALONE.

Thou art not firm enough, since griefs are green;
And all thy friends [7], which thou must make thy friends,
Have but their stings and teeth newly ta'en out;
By whose fell working I was first advanc'd,
And by whose power I well might lodge a fear
To be again displac'd: which to avoid,
I cut them off [8]; and had a purpose now
To lead out many to the Holy Land [9];
Lest rest, and lying still, might make them look
Too near unto my state [1]. Therefore, my Harry,

7 And all THY friends,] Should not we read?—
"And all *my* friends —." TYRWHITT.

8 — which to avoid
I cut THEM off;] As this passage stands, the King is advising the Prince to make those persons his friends, whom he has already cut off. We should surely therefore read, "I cut *some* off," instead of *them*. M. MASON.

9 To lead OUT many to the Holy Land;] The sense is: "Of those who assisted my usurpation, *some* I have cut off, and *many* I intended to lead abroad." This journey to the Holy Land, of which the King very frequently revives the mention, had two motives, religion and policy. He durst not wear the ill-gotten crown without expiation, but in the act of expiation he contrives to make his wickedness successful. JOHNSON.

I confess, I have no distinct comprehension of the foregoing passage, which is ungrammatical as well as obscure. Dr. Johnson's explanation pre-supposes the existence of such a reading as is since offered by Mr. M. Mason, viz. *some* instead of *them*.
STEEVENS.

1 Lest rest, and lying still, might make them look
Too near unto my state.] The expedition that Cæsar meditated against the Parthians, immediately before his death, has been ascribed to the same apprehension which dictated to Henry a journey to the Holy Land:

Invidiæ stimulos ergo ut lenire furentis,
Et capite insidias, quas maturare quietem
Non nescit, Cæsar factis avertere possit,
Nec non *externo* maculas abstergere *bello*
Civiles; cum jam Crassi vindicta perîsset,
Debita jamdudum Latio; jussu ille Senatûs,
(Ne patrum imminui videatur sacra potestas)
Decretoque togæ, mandari Parthica bella
Suppliciter petiit. *Supplm. Lucani.* lib. vii. MALONE.

Be it thy course, to busy giddy minds
With foreign quarrels; that action, hence borne out,
May waste the memory of the former days.
More would I, but my lungs are wasted so,
That strength of speech is utterly denied me.
How I came by the crown, O God, forgive[2]!
And grant it may with thee in true peace live!

P. Hen. My gracious liege,
You won it, wore it, kept it, gave it me;
Then plain, and right, must my possession be:
Which I with more than with a common pain,
'Gainst all the world will rightfully maintain.

Enter Prince John of Lancaster, Warwick, Lords, and Others.

K. Hen. Look, look, here comes my John of Lancaster.

P. John. Health, peace, and happiness, to my royal father!

K. Hen. Thou bring'st me happiness, and peace, son John;
But health, alack, with youthful wings is flown
From this bare, wither'd trunk: upon thy sight,
My worldly business makes a period.——
Where is my lord of Warwick?

P. Hen. My lord of Warwick!

K. Hen. Doth any name particular belong
Unto the lodging where I first did swoon?

War. 'Tis call'd Jerusalem, my noble lord.

K. Hen. Laud be to God!—even there my life must end[3].

[2] How I came, &c.] This is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt while he deprecates its punishment. JOHNSON.

[3] Laud be to God!—even there my life must end.] "At length he recovered his speech, and understanding and perceiving himselfe in a strange place, which he knew not, he willed to know if the chamber had anie particular name, whereunto

It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I suppos'd, the Holy Land:—
But, bear me to that chamber; there I'll lie;
In that Jerusalem shall Harry die. [*Exeunt.*

answer was made, that it was called Jerusalem. Then said the king; Lauds be given to the Father of heaven, for now I know that I shall die here in this chamber, according to the prophesie of me declared, that I should depart this life in Jerusalem." *Holinshed*, p. 541.

The same equivocal prediction occurs also in the Orygynale Cronykil of Androw of Wyntown, b. vi. ch. xii. v. 47. Pope Sylvester, having sold himself to the devil for the sake of worldly advancement, was desirous of knowing how long he should live and enjoy it:

" The dewil answeryd hym agayne,
" That in all ese wythowtyn payne
" He suld lyve in prosperytè,
" *Jerusalem* quhill he suld se."

Our Pope soon afterwards was conducted, by the duties of his office, into a church he had never visited before:

" Then speryd he, quhat thai oysyd to call
" That kyrk. Than thai answeryd all,
" *Jerusalem* in Vy Laterane," &c. &c.

And then the prophecy was completed by his death. STEEVENS.

The same story of Pope Sylvester is told in Lodge's Devil Conjured, where, however, the reader will have the satisfaction to find that his holiness at last outwitted the devil. The following communication was received by Mr. Malone, from the late very learned and excellent Dean of Westminster, nomen mihi semper honoratum. BOSWELL.

Robert Guiscard, king of Sicily, when invading the Greek empire, arrives at Cephallenia, and lying at Cape Ather, is seized with a fever. He asks for water; when his people dispersing about the island to find a spring, one of the inhabitants addresses them:

'Ορᾶτε ταυτηνι τὴν νῆσον τὴν Ιθάκην ἐν αυτῇ πρώην πόλις μεγάλη ἀνῳκοδόμητο, Ιερυσαλημ καλυμένη, χἀν τῷ χρόνῳ ἠρείπωται. ἐν αὐτῇ πηγὴ ἦν πότιμον ἐσαὲι και ψυχρον ὕδωρ ἀναδιδῦσα. Τύτων ὁ Ρομπέρτος ἀκύσας, δέει πολλῷ τηνικᾶυτα συνεσχέθη, συμβαλὼν ἔν τὸν Αθέρα, καὶ τὴν πόλιν Ιερυσαλὴμ, τὸν ἐφιστάμενον αὐτῷ θάνατον ἐπεγίνωσκε. καὶ γὰρ πρὸ πολλῦ τινὲς αὐτῷ εμαντέυοντο, ὁπῖα ειώθασιν οἱ κόλακες τοῖς μεγιστᾶσιν εισηγεῖσθαι,—ὅτι μέχρι τῦ Αθέρος αὐτῦ

ACT V. SCENE I.

Glostershire. A Hall in SHALLOW's House.

Enter SHALLOW, FALSTAFF, BARDOLPH, *and Page.*

SHAL. By cock and pye[4], sir, you shall not away to-night.——What, Davy, I say!

ἅπαντα μέλλεις ὑποτάξαι, ἐκεῖθεν δὲ εἰς Ιερυσαλὴμ ἀπερχόμενος τῷ χρεὼν λειτυργήσεις. *Anna Comnena. Alexias.* lib. vi. p. 162. *Ed. Paris,* 1658.

The date of Robert's death is 1085, of our Henry IV. 1413, and Anna the historian is contemporary with Robert. Gibbon, who mentions Robert's death at Cephallenia, (vol. v. p. 625,) takes no notice of *Jerusalem*, which I was surprised to find, as it was a circumstance agreeable to his usual way of thinking, both as a classical and a superstitious fact. I think he can hardly have introduced it elsewhere.

My Dear Sir,

You have here Henry IV. in Greek. You will not wonder at Anna's making out *Cephallenia* to be *Ithaca*, when D'Anville can hardly find it out with all his learning. Yet here lived the hero of Homer in arato non inglorius.

How a *Jerusalem* came to have been built in Cephallenia, I shall not attempt to explain; but the holy sepulchre was visited, from devotion or pilgrimage, several centuries before 1085; and *temples* might consequently have been built in Cephallenia, as well as other Christian countries. A *city* of Jerusalem seems highly dubious. However, be the fiction what it may, it is previous to Henry IV. and corresponds in almost all its parts.

Yours, very truly,

Deanery, Feb. 19, 1806. W. VINCENT.

[4] By COCK AND PYE,] This adjuration, which seems to have been very popular, is used in Soliman and Perseda, 1599: "By *cock and pie* and mousefoot."

Again, in Wily Beguiled, 1606: "Now by *cock and pie*, you never spake a truer word in your life."

Again, in The Two Angry Women of Abington, 1599:

"Merry go sorry, *cock and pie*, my hearts."

Fal. You must excuse me, master Robert Shallow.

Cock is only a corruption of the Sacred Name, as appears from many passages in the old interludes, Gammer Gurton's Needle, &c. viz. *Cocks-bones*, *cocks-wounds*, by *cock's-mother*, and some others.

Cock's-body, *cock's passion*, &c. occur in the old morality of Hycke Scorner, and in The Merry Wives of Windsor. Ophelia likewise says:

"—— By *cock* they are to blame."

The *pie* is a *table* or *rule in the old Roman offices*, showing, in a technical way, how to find out the service which is to be read upon each day.

Among some "Ordinances, however, made at Eltham, in the reign of King Henry VIII." we have—"Item that the *Pye* of coals be abridged to the one halfe that theretofore had been served."

A printing letter of a particular size, called the *pica*, was probably denominated from the *pie*, as the *brevier*, from the *breviary*, and the *primer* from the *primer*. Steevens.

What was called *The Pie* by the clergy before the Reformation, was called by the Greeks Πιναξ, or the *index*. Though the word Πιναξ signifies a *plank* in its original, yet in its metaphorical sense it signifies σανὶς ἐξωγραφημένη, a painted table or picture: and because indexes or tables of books were formed into square figures, resembling pictures or painters' tables, hung up in a frame, these likewise were called Πίνακες, or, being marked only with the first letter of the word, Πι's or *Pies*. All other derivations of the word are manifestly erroneous.

In the second preface Concerning the Service of the Church, prefixed to the Common Prayer, this table is mentioned as follows: "Moreover the number and hardness of the rules called the *Pie*, and the manifold changes," &c. Ridley.

This oath has been supposed to refer to the sacred name, and to that service book of the Romish church which in England, before the Reformation, was denominated a *pie*: but it is improbable that a volume with which the common people would scarcely be acquainted, and exclusively intended for the use of the clergy, could have suggested a popular adjuration.

It will, no doubt, be recollected, that in the days of ancient chivalry it was the practice to make solemn vows or engagements for the performance of some considerable enterprise. This ceremony was usually performed during some grand feast or entertainment, at which a roasted peacock or pheasant, being served up by

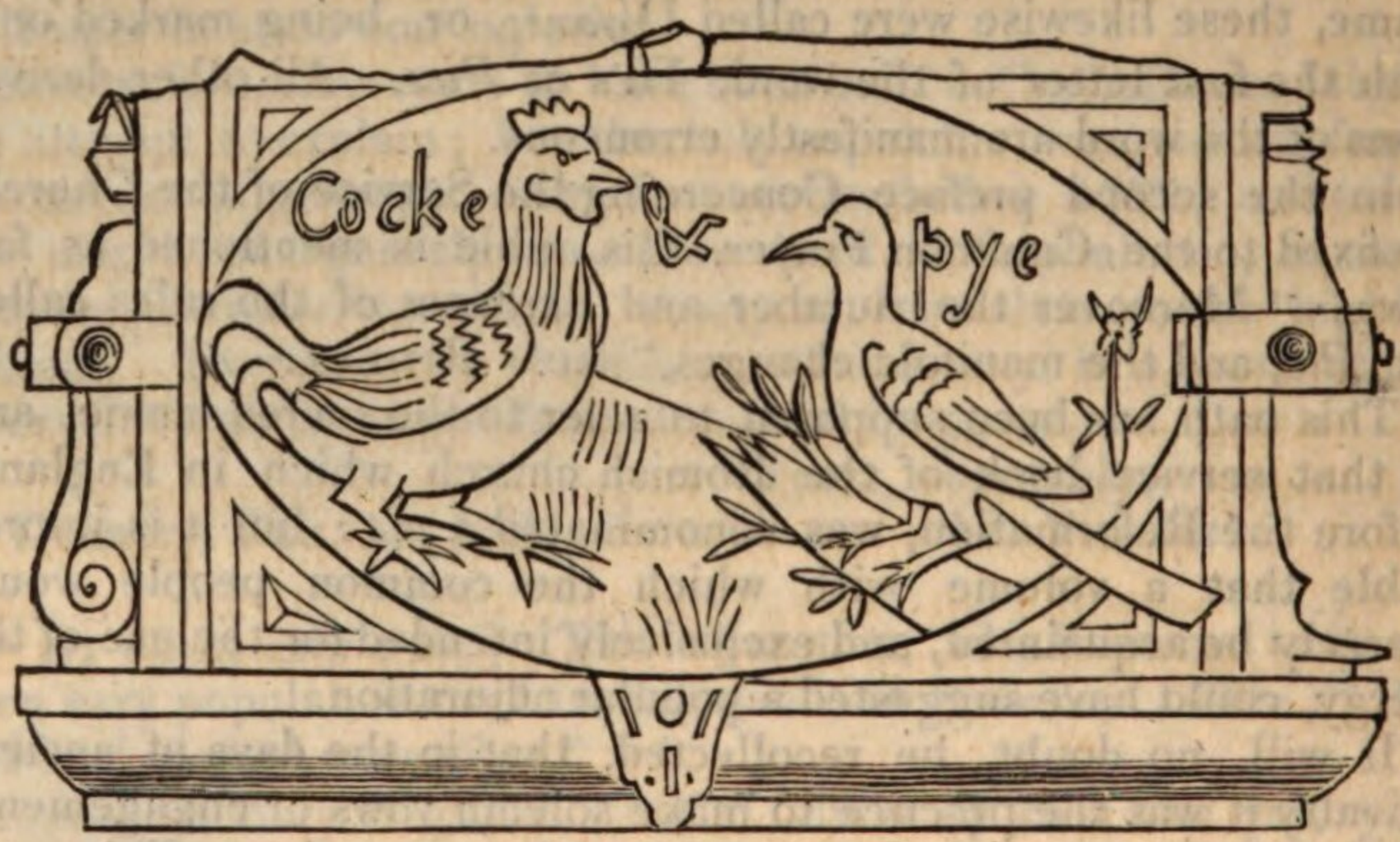
Shal. I will not excuse you[5]; you shall not be excused; excuses shall not be admitted; there is

ladies in a dish of gold or silver, was thus presented to each knight, who then made the particular vow which he had chosen, with great solemnity. When this custom had fallen into disuse, the peacock nevertheless continued to be a favourite dish, and was introduced on the table in a *pie*, the head, with gilded beak, being proudly elevated above the crust, and the splendid tail expanded. Other birds of smaller value were introduced in the same manner, and the recollection of the old peacock vows might occasion the less serious, or even burlesque, imitation of swearing not only by the bird itself but also by the *pie;* and hence probably the oath *by cock and pie*, for the use of which no very old authority can be found. The vow to the peacock had even got into the mouths of such as had no pretensions to knighthood. Thus, in The Merchant's Second Tale, or the History of Beryn, the host is made to say,

"*I make a vowe to the pecock* there shal wake a foul mist."

There is an alehouse sign of the *cock and magpie*, which seems a corruption of the *peacock pie*. Although the latter still preserved its genuine appellation of *the cock and pie*, the magic art of modern painters would not fail to produce a metamorphosis like that which we have witnessed on many other occasions. Douce.

"By *cock and pie*." Perhaps this is only a ludicrous oath, by the common sign of an alehouse. Here is a sketch from an old one at Bewdley:



"By cock and pie and mousefoot," quoted by Mr. Steevens, looks as if the oath had not so solemn and sacred an origin as he assigns it; but was rather of the nature of those adjurations

no excuse shall serve; you shall not be excused.—Why, Davy!

Enter DAVY.

Davy. Here, sir.

Shal. Davy, Davy, Davy,—let me see, Davy; let me see:—yea, marry, William cook, bid him come hither[6].—Sir John, you shall not be excused.

Davy. Marry, sir, thus; those precepts cannot be served[7]: and, again, sir.—Shall we sow the headland with wheat?

cited by him, from Decker, in a note in the third Scene of this Act: "By these *comfits and carraways*," &c. BLAKEWAY.

The following passage in A Catechisme, containing the Summe of Religion, &c. by George Giffard, 1583, will show that this word was not considered as a corruption of the Sacred Name: "Men suppose that they do not offende when they do not sweare falsly; and because they will not take the name of God to abuse it, they sware by *small thinges*, as by *cocke and pye*, by the *mouse foote*, and many other suche like." BOSWELL.

5 I will not excuse you; &c.] The sterility of Justice Shallow's wit is admirably described, in thus making him, by one of the finest strokes of nature, so often vary his phrase, to express one and the same thing, and that the commonest. WARBURTON.

6 — WILLIAM COOK, bid him come hither.] It appears from this instance, as well as many others, that anciently the lower orders of people had no surnames, or, if they had, were only called by the titles of their several professions. The *cook* of *William Canynge*, the *royal Merchant of Bristol*, lies buried there under a flat stone, near the monument of his master, in the beautiful church of St. Mary Redcliffe. On this stone are represented the ensigns of his trade, a skimmer and a knife. His epitaph is as follows: "Hic jacet Willm[s] Coke quondam serviens Willm[i] Canynges mercatoris villæ Bristoll; cujus animæ propitietur Deus." Lazarillo, in The Woman-Hater of Beaumont and Fletcher, expresses a wish to have his tomb ornamented in a like manner:

"—— for others' glorious shields,
"Give me a voider; and above my hearse,
"For a trutch sword, my *naked knife* stuck up."

STEEVENS.

7 — those PRECEPTS cannot be served:] *Precept* is a *justice's warrant*. To the offices which Falstaff gives Davy in the follow-

Shal. With red wheat, Davy. But for William cook ;——Are there no young pigeons ?

Davy. Yes, sir.——Here is now the smith's note, for shoeing, and plough irons.

Shal. Let it be cast [8], and paid :—sir John, you shall not be excused.

Davy. Now, sir, a new link to the bucket must needs be had :—And, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley fair [9] ?

Shal. He shall answer it :——Some pigeons, Davy ; a couple of short-legged hens ; a joint of mutton ; and any pretty little tiny kickshaws, tell William cook.

Davy. Doth the man of war stay all night, sir ?

Shal. Yes, Davy. I will use him well ; A friend i' the court is better than a penny in purse [1]. Use his men well, Davy : for they are arrant knaves, and will backbite.

Davy. No worse than they are back-bitten, sir ; for they have marvellous foul linen.

Shal. Well conceited, Davy. About thy business, Davy.

Davy. I beseech you, sir, to countenance William Visor of Wincot against Clement Perkes of the hill.

ing scene, may be added that of justice's clerk. Davy has almost as many employments as Scrub in The Stratagem. Johnson.

[8] Let it be cast,] That is, cast up, computed. M. Mason.

[9] — Hinckley fair ?] *Hinckley* is a town in Leicester. Steevens.

[1] — A friend i' the court, &c.] So, in Chaucer's Romaunt of the Rose, v. 5540 :

" Friendship is more than cattell
" For *frende in courte aie better is*,
" *Than peny is in purse*, certis." Grey.

" A friend in court is worth a penny in purse," is one of Camden's proverbial sentences. See his Remaines, 4to. 1605. Malone.

Shal. There are many complaints, Davy, against that Visor; that Visor is an arrant knave, on my knowledge.

Davy. I grant your worship, that he is a knave, sir: but yet, God forbid, sir, but a knave should have some countenance at his friend's request. An honest man, sir, is able to speak for himself, when a knave is not. I have served your worship truly, sir, this* eight years; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship [2]. The knave is mine honest friend, sir; therefore, I beseech your worship, let him be countenanced.

Shal. Go to; I say, he shall have no wrong. Look about, Davy. [*Exit Davy.*] Where are you, sir John? Come, off with your boots.—Give me your hand, master Bardolph.

Bard. I am glad to see your worship.

Shal. I thank thee with all my heart, kind master Bardolph:—and welcome, my tall fellow [3]. [*To the Page* †.] Come, sir John. [*Exit Shallow.*

* Folio, *these*. † This direction is not in the old copies.

[2] — and if I cannot once or twice in a quarter bear out a knave," &c.] This is no exaggerated picture of the course of justice in those days. The Lord Keeper, Sir Nicholas Bacon, in his speech to both houses of parliament, 1559, says, "is it not a monstrous disguising to have a justice a maintainer, acquitting some for gain, enditing others for malice, *bearing with him as his servant*, overthrowing the other as his enemy." *D'Ewes*, p. 34. And he uses the same words in another speech, 1571, ibid. 153. A member of the house of commons, in 1601, says, "A justice of peace is a living creature yet [read *that*] for half a dozen chickens will dispense with half a dozen penal statutes.—If a warrant come from the lord of the council to levy a hundred men, he will levy two hundred, and what with chopping in and chusing out, he'll gain a hundred pounds by the bargain: nay, ... he will write the warrant himself, and you must put two shillings in his pocket as his clerk's fee (when God knows he keeps but two or three hindes,) for his better maintenance." P. 661. Blakeway.

[3] — my TALL fellow.] Whether the epithet *tall*, in the pre-

Fal. I'll follow you, good master Robert Shallow. Bardolph, look to our horses. [*Exeunt Bardolph and Page.*] If I were sawed into quantities, I should make four dozen of such bearded hermit's staves [3] as master Shallow [4]. It is a wonderful thing, to see the semblable coherence of his men's spirits and his: They, by observing him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving man; their spirits are so married in conjunction with the participation of society, that they flock together in consent [5], like so many wild geese. If I had a suit to master Shallow, I would humour his men, with the imputation of being near their master [6]: if to his men I would curry with master Shallow, that no man could better command his servants. It is certain, that either wise bearing or ignorant carriage,

sent instance, is used with reference to the diminutive size of the page or has the ancient signification—*gallant*, let the reader determine. Thus, in Chapman's version of the eleventh Iliad:

"———— as little suffer I

"In this same *tall* exploit of thine." Steevens.

3 —bearded hermit's staves —] He had before called him the starved justice. His want of flesh is a standing jest. Johnson.

4 —master Shallow.] Shallow's folly seems to have been almost proverbial. So, in Decker's Satiromastix, 1602: "—We must have false fires to amaze these spangle babies, these true heirs of master *Justice Shallow*." Steevens.

5 —they flock together in CONSENT,] i. e. *in concentu*, or in one mind, one party. So, Macbeth:

"If you shall cleave to my *consent*."

See vol. xi. p. 92, n. 3, and note on King Henry VI. Part I. Act I. Sc. I. line 5. The word, however, may be derived from *consensio*, *consensus*, Lat. Steevens.

"—in *concent*," i. e. in union, in accord. In our author's time the word in this sense was written *concent*, (as it here is in the old copy,) and that spelling continued to Cowley's time. See Davideis, book iii.:

"Learning *consent* and concord from his lyre." Malone.

6 —NEAR their master:] i. e. admitted to their master's confidence. Steevens.

is caught, as men take diseases, one of another: therefore, let men take heed of their company. I will devise matter enough out of this Shallow, to keep prince Harry in continual laughter, the wearing-out of six fashions, (which is four terms, or two actions [7],) and he shall laugh without *intervallums*. O, it is much, that a lie, with a slight oath, and a jest, with a sad brow [8], will do with a fellow that never had the ache [9] in his shoulders! O, you shall see him laugh, till his face be like a wet cloak ill laid up.

Shal. [*Within.*] Sir John!

Fal. I come, master Shallow: I come, master Shallow. [*Exit Falstaff.*

SCENE II.

Westminster. A Room in the Palace.

Enter Warwick, and the Lord Chief Justice.

War. How now, my lord chief justice? whither away?

Ch. Just. How doth the king?

War. Exceeding well; his cares are now all ended.

Ch. Just. I hope, not dead.

War. He's walk'd the way of nature; And, to our purposes, he lives no more.

[7] — two actions,] There is something humorous in making a spendthrift compute time by the operation of an action for debt. Johnson.

[8] — a sad brow,] i. e. a serious face. So, in The Winter's Tale:

"My father and the gentlemen are in *sad* talk."

Steevens.

[9] — fellow that never had the ache —] That is, a young fellow, one whose disposition to merriment time and pain have not yet impaired. Johnson.

Ch. Just. I would, his majesty had call'd me with him:
The service that I truly did his life,
Hath left me open to all injuries.

War. Indeed, I think, the young king loves you not.

Ch. Just. I know, he doth not; and do arm myself,
To welcome the condition of the time;
Which cannot look more hideously upon me
Than I have drawn it in my fantasy.

Enter Prince John, Prince Humphrey, Clarence, Westmoreland, and Others.

War. Here come the heavy issue of dead Harry:
O, that the living Harry had the temper
Of him, the worst of these three gentlemen!
How many nobles then should hold their places,
That must strike sail to spirits of vile sort!

Ch. Just. Alas, I fear, all will be overturn'd.

P. John. Good morrow, cousin Warwick.

P. Humph. Cla. Good morrow, cousin.

P. John. We meet like men that had forgot to speak.

War. We do remember; but our argument
Is all too heavy to admit much talk.

P. John. Well, peace be with him that hath made us heavy!

Ch. Just. Peace be with us, least we be heavier!

P. Humph. O, good my lord, you have lost a friend, indeed:
And I dare swear, you borrow not that face
Of seeming sorrow; it is, sure, your own.

P. John. Though no man be assur'd what grace to find,
You stand in coldest expectation:
I am the sorrier; 'would, 'twere otherwise.

Cla. Well, you must now speak sir John Falstaff fair;
Which swims against your stream of quality.
Ch. Just. Sweet princes, what I did, I did in honour,
Led by the impartial conduct [1] of my soul;
And never shall you see, that I will beg
A ragged and forestall'd remission [2].

[1] — IMPARTIAL conduct —] Thus the quartos. The folio reads—*imperial*. STEEVENS.

Impartial is confirmed by a subsequent speech addressed by the King to the Chief Justice:

" ——— That you use the same
" With the like bold, just, and *impartial* spirit,
" As you have done 'gainst me." MALONE.

[2] A RAGGED and FORESTALL'D remission.] *Ragged* has no sense here. We should read:

" A *rated* and forestall'd remission."

i. e. remission that must be sought for, and bought with supplication. WARBURTON.

Different minds have different perplexities. I am more puzzled with *forestall'd* than with *ragged*; for *ragged*, in our author's licentious diction, may easily signify beggarly, mean, base, ignominious; but *forestall'd* I know not how to apply to *remission* in any sense primitive or figurative. I should be glad of another word, but cannot find it. Perhaps, by *forestall'd* remission, he may mean a pardon begged by a voluntary confession of offence, and anticipation of the charge. JOHNSON.

The same expression occurs in two different passages in Massinger. In The Duke of Milan, Sforza says to the Emperor:

" Nor come I as a slave—
" Falling before thy feet, kneeling and howling
" For a *forestall'd remission*."

And, in The Bondman, Pisander says:

" ——— And sell
" Ourselves to most advantage, than to trust
" To a *forestall'd remission*."

In all these passages a *forestall'd remission* seems to mean, a remission that it is predetermined shall not be granted, or will be rendered nugatory. Shakspeare uses, in more places than one, the word *forestall* in the sense of to *prevent*. Horatio says to Hamlet, " If your mind dislike any thing, obey it. I will *forestall* their repair hither." In this very play, the Prince says to the King:

" But for my tears, &c.
" I had *forestall'd* this dear and deep rebuke."

If truth and upright innocency fail me,
I'll to the king my master that is dead,
And tell him who hath sent me after him.

War. Here comes the prince.

Enter King Henry V.

Ch. Just. Good morrow; and heaven save your majesty.

King. This new and gorgeous garment, majesty,
Sits not so easy on me as you think.—
Brothers, you mix your sadness with some fear;
This is the English, not the Turkish court[3];
Not Amurath an Amurath succeeds,
But Harry Harry[4]: Yet be sad, good brothers,

In Hamlet, the King says:

"And what's in prayer, but this twofold force,—
"To be *forestalled*, ere we come to fall,
"Or pardon'd, being down?" M. Mason.

I believe, *forestall'd* only means *asked* before *it is granted.* If he will grant me pardon unasked, so; if not, I will not condescend to solicit it. In support of the interpretation of *forestall'd remission*, i. e. a remission obtained by a *previous* supplication, the following passage in Cymbeline may be urged:

"——————— may
"This night *forestall* him of the coming day!"

That *ragged* has been rightly explained, has been already shown, see p. 18.

Malone.

[3] — not the Turkish court;] Not the court where the prince that mounts the throne puts his brothers to death. Johnson.

[4] Not Amurath an Amurath succeeds,
But Harry Harry:] Amurath the Third (the sixth Emperor of the Turks) died on January the 18th, 1596-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the Emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amasia to Constantinople. On his arrival he was saluted Emperor, by the great Bassas, and others his favourers; "which done, (says Knolles,) he presently after caused all his brethren to be invited to a solemn feast in the court; whereunto they, yet ignorant of their father's death, came chearfully, as men fearing no harm: but, being come, *were there all most miserably strangled.*" It is highly probable that Shakspeare here

For to speak truth, it very well becomes you;
Sorrow so royally in you appears,
That I will deeply put the fashion on,
And wear it in my heart. Why then, be sad:
But entertain no more of it, good brothers,
Than a joint burden laid upon us all.
For me, by heaven, I bid you be assur'd,
I'll be your father and your brother too;
Let me but bear your love, I'll bear your cares,
Yet weep, that Harry's dead; and so will I:
But Harry lives, that shall convert those tears,
By number, into hours of happiness.

P. John, &c. We hope no other from your majesty.

King. You all look strangely on me:—and you most; [*To the Chief Justice.*
You are, I think, assur'd I love you not.

Ch. Just. I am assur'd, if I be measur'd rightly,
Your majesty hath no just cause to hate me.

King. No!
How might a prince of my great hopes forget
So great indignities you laid upon me?
What! rate, rebuke, and roughly send to prison
The immediate heir of England! Was this easy [5]?
May this be wash'd in Lethe, and forgotten?

Ch. Just. I then did use the person of your father;

alludes to this transaction; which was pointed out to me by Dr. Farmer.

This circumstance, therefore, may fix the date of this play subsequently to the beginning of the year 1596; and perhaps it was written while this fact was yet recent. Malone.

[5] — Was this EASY?] That is, was this not grievous? Shakspeare has *easy* in this sense elsewhere. Johnson.

Thus, perhaps, in King Henry VI. Part II. Act III. Sc. I.:

"—— these faults are *easy*, quickly answer'd."

"Was this *easy?*" may mean,—was this a *slight* offence?

Thus, Lord Surrey:

"And *easy* sighes, such as folkes draw in love." Steevens.

The image of his power lay then in me:
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,
And struck me in my very seat of judgment[6];
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought;
To pluck down justice from your awful bench;
To trip the course of law[7], and blunt the sword
That guards the peace and safety of your person:
Nay, more; to spurn at your most royal image,
And mock your workings in a second body[8].
Question your royal thoughts, make the case yours;
Be now the father, and propose a son[9]:
Hear your own dignity so much profan'd,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd;
And then imagine me taking your part,
And, in your power, soft silencing your son:
After this cold considerance, sentence me;

[6] And struck me in my very seat of judgment;] See the note at the end of this play. BOSWELL.

[7] To trip the course of law,] To defeat the process of justice; a metaphor taken from the act of tripping a runner. JOHNSON.

So, in Hamlet:

"Then *trip* him, that his heels may kick at heaven."
STEEVENS.

[8] And mock your workings in a second body.] To treat with contempt your acts executed by a representative. JOHNSON.

[9] —and PROPOSE a son:] i. e. image to yourself a son, contrive for a moment to think you have one. So, in Titus Andronicus:

"——a thousand deaths I could *propose*." STEEVENS.

And, as you are a king, speak in your state [1],—
What I have done, that misbecame my place,
My person, or my liege's sovereignty.

King. You are right, justice, and you weigh this well;
Therefore still bear the balance, and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine
Offend you, and obey you, as I did.
So shall I live to speak my father's words;—
Happy am I, that have a man so bold,
That dares do justice on my proper son:
And not less happy, having such a son,
That would deliver up his greatness so
Into the hands of justice.—You did commit me [2]:
For which, I do commit into your hand
The unstained sword that you have us'd to bear;
With this remembrance [3], — That you use the same
With the like bold, just, and impartial spirit,
As you have done 'gainst me. There is my hand;
You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear;
And I will stoop and humble my intents
To your well-practis'd, wise directions.——
And, princes all, believe me, I beseech you;—
My father is gone wild [4] into his grave,

[1] —in your STATE,] In your regal character and office, not with the passion of a man interested, but with the impartiality of a legislator. JOHNSON.

[2] —You did commit me, &c.] So, in the play on this subject, antecedent to that of Shakspeare:

"You sent me to the Fleet; and for revengement,
"I have chosen you to be the protector
"Over my realm." STEEVENS.

[3] —remembrance,] That is, admonition. JOHNSON.

[4] My father is gone WILD —] Mr. Pope, by substituting *wail'd* for *wild,* without sufficient consideration, afforded Mr. Theobald much matter of ostentatious triumph. JOHNSON.

The meaning is—My *wild* dispositions having ceased on my

For in his tomb lie my affections;
And with his spirit sadly I survive [5],
To mock the expectation of the world;
To frustrate prophecies; and to raze out
Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flow'd in vanity, till now:
Now doth it turn, and ebb back to the sea:
Where it shall mingle with the state of floods [6],

father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave.

A passage in King Henry V. Act I. Sc. I. very strongly confirms this interpretation:

"The courses of his youth promis'd it not:
"The breath no sooner left his father's body,
"But that his *wildness*, mortified in him,
"Seem'd to *die* too."

So, in King Henry VIII.:

"And when old time shall lead him to his end,
"*Goodness, and he*, fill up one monument."

A kindred thought is found in The Two Gentlemen of Verona:

"And so suppose am I; for in his grave
"Assure thyself my love is buried." MALONE.

5 —with his SPIRIT SADLY I survive,] *Sadly* is the same as *soberly, seriously, gravely*. *Sad* is opposed to *wild*. JOHNSON.

The quarto and first folio have *spirits*. The correction was made by the editor of the third folio. MALONE.

6 — the STATE of floods,] i. e. the assembly, or general meeting of the floods: for all rivers, running to the sea, are there represented as holding their sessions. This thought naturally introduced the following:

"Now call we our high court of parliament."

But the Oxford editor, much a stranger to the phraseology of that time in general, and to his author's in particular, out of mere loss for his meaning, reads it backwards, "the floods of state."

WARBURTON.

The objection to Warburton's explanation is, that the word *state*, in the singular, does not imply the sense he contends for: we say an assembly of the *states*, not of the *state*. I believe we must either adopt Hanmer's amendment, or suppose that *state* means *dignity*; and that, "to mingle with the state of floods," is 'to partake of the dignity of floods.' I should prefer the amendment to this interpretation. M. MASON.

I prefer the interpretation to the amendment. *State* most evidently means *dignity*. So, in The Tempest:

And flow henceforth in formal majesty.
Now call we our high court of parliament:
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best govern'd nation;
That war, or peace, or both at once, may be
As things acquainted and familiar to us;
In which you, father, shall have foremost hand.—
[*To the Lord Chief Justice.*
Our coronation done, we will accite,
As I before remember'd, all our state:
And (God consigning to my good intents,)
No prince, nor peer, shall have just cause to say,—
Heaven shorten Harry's happy life one day.
[*Exeunt.*

SCENE III.

Glostershire. The Garden of Shallow's House.

Enter FALSTAFF, SHALLOW, SILENCE, BARDOLPH, *the Page, and* DAVY.

Shal. Nay, you shall see mine orchard: where, in an arbour, we will eat a last year's pippin of my own graffing, with a dish of carraways, and so forth [7];—come, cousin Silence;—and then to bed.

" —— Highest queen of *state*,
" Great Juno comes." STEEVENS.

" —with the *state* of floods." With the majestick dignity of the ocean, the chief of floods. So before, in this scene:

" And, as you are a king, speak in your *state* —."

State and *estate*, however, were used in our author's time for a *person* of high dignity, and may in that sense be applied to the sea, supposing it to be personified. So, in King John:

" How like you this wild counsel, mighty states?"

MALONE.

7 — a dish of CARRAWAYS, &c.] A comfit or confection so called in our author's time. A passage in De Vigneul Marville's Melanges d' Histoire et de Litt. will explain this odd treat: " Dans

Fal. 'Fore God, you have here a goodly dwelling, and a rich.

le dernier siecle ou l'on avoit le gout delicat, on ne croioit pas pouvoir vivre sans Dragées. Il n'etoit fils de bonne mere, qui n'eut son Dragier ; et il est reporté dans l'histoire du duc de Guise, que quand il fut tué à Blois, il avoit son Dragier à la main."

WARBURTON.

Mr. Edwards has diverted himself with this note of Dr. Warburton's, but without producing a happy illustration of the passage. The dish of *caraways* here mentioned was a dish of *apples* of that name. GOLDSMITH.

Dr. Goldsmith and others are of opinion, that by *carraways* in this place apples of that name were meant. I have no doubt that *comfits* were intended; because at the time this play was written, they constantly made part of the desert, or *banquet*, as it was then called.—In John Florio's Italian and English Dialogues, which he calls *Second Frutes*, quarto, 1591, after a dinner has been described, the attendant is desired to bring in "*apples*, pears, chesnuts, &c. a boxe of marmalade, some bisket, and *carrawaies*, with *other* comfects."

Again, in The Booke of Carvyng, bl. l. no date: "Serve after meat, peres, nuts, strawberies, hurtleberies and hard cheese: also blaūdrels or *pipins*, with *caraway* in cōfects." MALONE.

Whether Dr. Warburton, Mr. Edwards, or Dr. Goldsmith, is in the right, the following passage in Decker's Satiromastix has left undecided:

"By this handful of *carraways* I could never abide to say grace."

"——by these *comfits* we'll let all slide."

"*By these comfits and these carraways;* I warrant it does him good to swear."——

"——I am glad, lady Petula, by this *apple*, that they please you."

That *apples*, *comfits*, and *carraways*, at least were distinct things, may be inferred from the following passage in the old black letter interlude of The Disobedient Child, no date:

"What running had I for *apples* and nuttes,
"What callying for biskettes, *cumfettes*, and *carowaies*."

Again, in How to Chuse a Good Wife from a Bad, 1602:

"For apples, *carrawaies*, and cheese."

There is a *pear*, however, called a *caraway*, which may be corrupted from *caillouel*, Fr. So, in the French Roman de la Rose:

Ou la poire de *caillouel*.

Chaucer, in his version of this passage, says:

"With *caleweis*," &c. STEEVENS.

It would be easy to prove, by several instances, that *caraways*

Shal. Barren, barren, barren; beggars all, beggars all, sir John:—marry, good air[8].—Spread, Davy; spread, Davy; well said, Davy.

Fal. This Davy serves you for good uses; he is your serving-man, and your husbandman[9].

Shal. A good varlet, a good varlet, a very good varlet, sir John.—By the mass[1], I have drunk too much sack at supper:———A good varlet. Now sit down, now sit down:—come, cousin.

Sil. Ah, sirrah! quoth-a,—we shall

Do nothing but eat, and make good cheer,

[*Singing.*

And praise heaven for the merry year;

were generally part of the desert in Shakspeare's time. See particularly Murrel's Cookery, &c. A late writer however asserts that *caraways* is the name of an apple as well known to the *natural* inhabitants of Bath, as nonpareil is in London, and as generally associated with golden pippins. He observes also that if Shakspeare had meant *comfits* he would have said, "a dish of last year's pippins with carraways."—With a dish, &c. clearly means something distinct from the pippins. *Jackson's Thirty Letters*, 8vo. vol. ii. p. 42. Reed.

The following passage in Cogan's Haven of Health, 4to. bl. l. 1595, will at once settle this important question: "This is a confirmation of our use in England, for the serving of apples and other fruites last after meales. Howbeit we are wont to eate *carawaies* or biskets, or some other kind of comfits or *seedes* together with apples, thereby to breake winde ingendred by them: and surely it is a very good way for students." Steevens.

[8] ——barren, barren; beggars all,—good air.] Justice Shallow alludes to a witticism frequent among rusticks, who, when talking of a healthy country, pleasantly observe: "Yes, it is a good air, more run away than die." Holt White.

[9] —and your husbandman.] Old copy—*husband*. Corrected by Mr. Rowe. I am not sure that the emendation is necessary. "He was a wise *man*, and a *good*," was the language of our author's time. See also Falstaff's preceding speech. Malone.

[1] By the mass,] So, in Springes for Woodcocks, a collection of epigrams, 1606, Ep. 221:

"In elders' time, as ancient custom was,
"Men swore in weighty causes *by the masse*;
"But when the *masse* went down, (as others note,)
"Their oathes were, by the crosse of this same groat," &c.

Steevens.

When flesh is cheap and females dear[2],
And lusty lads roam here and there,
So merrily,
And ever among so merrily[3].

Fal. There's a merry heart!—Good master Silence, I'll give you a health for that anon.

Shal. Give master Bardolph some wine, Davy.

Davy. Sweet sir, sit; [*Seating Bardolph and the Page at another table.*] I'll be with you anon:—most sweet sir, sit.——Master page, good master page, sit: proface[4]! What you want in meat, we'll

[2] —*and females dear*, &c.] This very natural character of Justice Silence is not sufficiently observed. He would scarcely speak a word before, and now there is no possibility of stopping his mouth. He has a *catch* for every occasion:

"When flesh is *cheap* and females *dear*."

Here the double sense of the word *dear* must be remembered. Farmer.

[3] *And* EVER AMONG *so merrily.*] *Ever among* is used by Chaucer in The Romaunt of the Rose:

"*Ever among* (sothly to saine)
"I suffre noie and mochil paine." Farmer.

Of the phrase—*ever among*, I find an example in the old MS. romance of The Sowdon of Babyloyne:

"Thai eten and dronken right inowe,
"And made myrth *ever among:*
"But of the Sowdon speke we nowe
"Howe of sorowe was his songe."

It is observable that this phrase, in both instances, is applied to the purpose of festivity. Steevens.

It occurs in the Not-browne Mayd:

"Be it right or wrong, these men among,
"On women do complain."

Which Dr. Farmer proposed, erroneously, I think, to correct—"*'tis* men among," supposing it a Latinism. See Percy's Reliques, vol. ii. p. 28, edit. 1794. So, Turbervile's Tragical Tales, p. 132, where it is certainly not applied to the purpose of festivity:

"And *whipt* him now and then *among*." Boswell.

[4] —proface!] Italian, from *profaccia*; that is, much good may it do you. Hanmer.

Sir Thomas Hanmer (says Dr. Farmer) is right, yet it is no argument for his author's Italian knowledge.

Old Heywood, the epigrammatist, addressed his readers long before:

have in drink. But you must bear; The heart's all [5]. [*Exit.*

Shal. Be merry, master Bardolph;—and my little soldier there, be merry.

Sil. Be merry, be merry, my wife has all [6]; [*Singing.*

"Readers, reade this thus: for preface, *proface*,
"Much good may it do you," &c.

So, Taylor, the Water-poet, in the title of a poem prefixed to his Praise of Hempseed: "A preamble, preatrot, preagallop, preapace, or preface; and *proface*, my masters, if your stomach serve."

Decker, in his comedy of If this be not a good Play the Devil is in it, makes Shackle-soule, in the character of Friar Rush, tempt his brethren "with choice of dishes:"

"To which *proface;* with blythe lookes sit yee."

I am still much in doubt whether there be such an Italian word as *profaccia.* Baretti has it not, and it is more probable that we received it from the French; *proface* being a colloquial abbreviation of the phrase.—"Bon prou leur face," i. e. 'Much good may it do them.' See Cotgrave, in voce *Prou.*

To the instances produced by Dr. Farmer, I may add one more from Springes for Woodcocks, a collection of epigrams, 1606, Ep. 110:

"*Proface*, quoth Fulvius, fill us t'other quart."

And another from Heywood's Epigrams:

"I came to be merry, wherewith merrily
"*Proface.* Have among you," &c.

Again, in Stowe's Chronicle, p. 528: "—the cardinall came in booted and spurred, all sodainly amongst them, and bade them *proface.*" Steevens.

So, in Nashe's Apologie for Pierce Penniless, 1593: "A preface to courteous minds,—as much as to say *proface*, much good may it do you! would it were better for you!"

Sir T. Hanmer, (as an ingenious friend observes to me,) was mistaken in supposing *profaccia* a *regular* Italian word; the proper expression being *buon pro vi faccia*, much good may it do you! *Profaccia* is, however, as I am informed, a *cant* term used by the common people in Italy, though it is not inserted in the best Italian dictionaries. Malone.

5 —The heart's all.] That is, the intention with which the entertainment is given. The humour consists in making Davy act as master of the house. Johnson.

6 — *my wife's as all;*] Old copy—*has* all. Dr. Farmer very acutely observes, that we should read—my wife's *as* all, i. e. as all women are. This affords a natural introduction to what follows. Steevens.

For women are shrews, both short and tall:
'Tis merry in hall, when beards wag all[6],
And welcome merry shrove-tide[7].
Be merry, be merry, &c.

Fal. I did not think, master Silence had been a man of this mettle.

Sil. Who I? I have been merry twice and once, ere now.

"My wife *has* all" is an equally good introduction to what follows. It is a proof that she is a shrew. Boswell.

[6] *'Tis merry in hall, when beards wag all,*] Mr. Warton, in his History of English Poetry, observes, that this rhyme is found in a poem by Adam Davie, called The Life of Alexander:

"Merry swithe it is in halle,
"When *the berdes waveth alle*." Steevens.

temp. 1312.
Percy 1. 108.

This song is mentioned by a contemporary author: "— which done, grace said, and the table taken up, the plate presently conveyed into the pantrie, the hall summons this consort of companions (upon payne to dyne with duke Humphfrie, or to kisse the hare's foot) to appear at the first call: where a song is to be sung, the under song or holding whereof is, *It is merrie in haul where beards wag all*." *The Serving-man's Comfort*, 1598, sig. C.

Again: "It is a common proverbe *It is merry in hall, when beardes wag all*." *Briefe Conceipte of English Pollicye*, by William Stafford, 1581. Reprinted 1751, as a work of Shakspeare's. Reed.

[7] *And welcome merry* SHROVE-TIDE.] *Shrove-tide* was formerly a season of extraordinary sport and feasting. In the Romish church there was anciently a feast immediately preceding Lent, which lasted many days, called Carniscapium. See Carpentier in v. Supp. Lat. Gloss. Du Cange, tom. i. p. 381. In some cities of France, an officer was annually chosen, called Le Prince D'Amoreux, who presided over the sports of the youth for six days before Ash-Wednesday. Ibid. v. Amoratus, p. 195; and v. Cardinalis, p. 818. Also, v. Spinetum, tom. iii. 848. Some traces of these festivities still remain in our universities. In The Percy Houshold-book, 1512, it appears, "that the clergy and officers of Lord Percy's chapel performed a play before his lordship upon Shrowftewesday at night." P. 345.

T. Warton.

See also Dodsley's Collection of Old Plays, vol. xii. p. 403, last edition. Reed.

Re-enter DAVY.

DAVY. There is a dish of leather-coats for you[8].
[*Setting them before* BARDOLPH.

SHAL. Davy,—

DAVY. Your worship?—I'll be with you straight. [*To* BARD.]—A cup of wine, sir?

SIL. *A cup of wine, that's brisk and fine,*
And drink unto the leman mine; [Singing.
And a merry heart lives long-a[9].

FAL. Well said, master Silence.

SIL. And we shall be merry;—now comes in the sweet of the night[1].

FAL. Health and long life to you, master Silence.

SIL. *Fill the cup, and let it come*[2];
I'll pledge you a mile to the bottom.

SHAL. Honest Bardolph, welcome: If thou want-est any thing, and wilt not call, beshrew thy heart.—Welcome, my little tiny thief; [*To the Page.*] and welcome, indeed, too.—I'll drink to

[8] — leather-coats —] The apple commonly denominated russetine, in Devonshire, is called the *buff-coat*. HENLEY.

[9] — *a merry heart lives long-a.*] "A merry heart is the life of the flesh." *Proverbs*, xiv. 30.
"Gladness prolongs his days." *Eccles.* xxx. 22. STEEVENS.

[1] — now comes in the sweet of the night.] So Falstaff, in a former scene of this play: "Now comes in the sweetest morsel of the night——." STEEVENS.

I believe the latter words [those in the speech of Silence] make part of some old ballad. In one of Autolycus's songs we find—

"Why then *comes in the sweet of the year.*"

The words, "And we shall be merry," have a reference to a song, of which Silence has already sung a stanza. His speeches in this scene are, for the most part, fragments of ballads. Though his imagination did not furnish him with any thing original to say, he could repeat the verses of others. MALONE.

[2] *Fill the cup,* &c.] This passage has hitherto been printed as prose, but I am told that it makes a part of an old song, and have therefore restored it to its metrical form. STEEVENS.

master Bardolph, and to all the cavaleroes[3] about London.

Davy. I hope to see London once ere I die[4].

Bard. An I might see you there, Davy,—

Shal. By the mass, you'll crack a quart together. Ha! will you not, master Bardolph?

Bard. Yes, sir, in a pottle pot.

Shal. I thank thee:—The knave will stick by thee, I can assure thee that: he will not out; he is true bred.

Bard. And I'll stick by him, sir.

Shal. Why, there spoke a king. Lack nothing: be merry. [*Knocking heard.*] Look who's at door there: Ho! who knocks? [*Exit Davy.*

Fal. Why, now you have done me right.

[*To Silence, who drinks a bumper.*

Sil. Do me right[5], [Singing.
And dub me knight[6]:
Samingo[7].
Is't not so?

[3] —cavaleroes —] This was the term by which an airy, splendid, irregular fellow was distinguished. The soldiers of King Charles were called Cavaliers from the gaiety which they affected in opposition to the sour faction of the parliament. Johnson.

[4] I hope to see London once ere I die.] *Once*, I believe, here signifies *some time*, or—*one time or another*. So, in The Merry Wives of Windsor, Fenton says: "I pray thee, *once* to-night give my sweet Nan this ring." Steevens.

[5] *Do me right.*] To *do a man right*, and *to do him reason*, were formerly the usual expressions in pledging healths. He who drank a bumper, expected a bumper should be drank to his toast.

So, in Ben Jonson's Silent Woman, Captain Otter says in the drinking scene: "Ha' you *done me right*, gentlemen?"

Again, in The Bondman, by Massinger:

"These glasses contain nothing;—*do me right*,
"As ere you hope for liberty." Steevens.

[6] *And dub me knight:*] It was the custom of the good fellows

Fal. 'Tis so.

Sil. Is't so? Why, then say, an old man can do somewhat.

of Shakspeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening.

So, in The Yorkshire Tragedy, 1608: "They call it knighting in London, when they *drink upon their knees*.—Come follow me; I'll give you all the *degrees* of it in order." Malone.

7 *Samingo.*] He means to say, *San Domingo*. Hanmer.

In one of Nashe's plays, entitled Summer's last Will and Testament, 1600, Bacchus sings the following catch:

"Monsieur Mingo for quaffing doth surpass
"In cup, in can, or glass;
"God Bacchus, do me right,
"And dub me knight,
"Domingo."

Domingo is only the burthen of the song

Again, in The letting of Humours Blood in the Head-vaine: with a new Morisco, daunced by seaven Satyres, upon the Bottome of Diogenes Tubbe, 1600:

Epigram I.

"Monsieur *Domingo* is a skilful man,
"For muche experience he hath lately got,
"Proving more phisicke in an alehouse can
"Than may be found in any vintner's pot;
"Beere he protestes is sodden and refin'd,
"And this he speakes, being single-penny lind.

"For when his purse is swolne but sixpence bigge,
"Why then he sweares,—Now by the Lorde I thinke,
"All beere in Europe is not worth a figge;
"A cuppe of clarret is the only drinke.
"And thus his praise from beer to wine doth goe,
"Even as his purse in pence dothe ebbe and flowe."

Steevens.

Samingo, that is, *San Domingo*, as some of the commentators have rightly observed. But what is the meaning and propriety of the name here, has not yet been shown. Justice Silence is here introduced as in the midst of his cups: and I remember a black-letter ballad, in which either a *San Domingo*, or a *signior Domingo*, is celebrated for his miraculous feats in drinking. Silence, in the abundance of his festivity, touches upon some old song, in which this convivial *saint* or *signior* was the *burden*. Perhaps too the pronunciation is here suited to the character. T. Warton.

Re-enter DAVY.

DAVY. An it please your worship, there's one Pistol come from the court with news.

FAL. From the court? let him come in.—

Enter PISTOL.

How now, Pistol?

PIST. God save you, sir John!

FAL. What wind blew you hither, Pistol?

PIST. Not the ill wind which blows no man to good [8].—Sweet knight, thou art now one of the greatest men in the realm.

SIL. By'r lady, I think 'a be; but goodman Puff of Barson [9].

That is, to the present situation of Silence; who has drunk so deeply at supper, that Falstaff afterwards orders him to be *carried* to bed. MALONE.

Of the gluttony and drunkenness of the *Dominicans*, one of their own order says thus in Weever's Funeral Monuments, p. cxxxi.: "Sanctus *Dominicus* sit nobis semper amicus, cui canimus—siccatis ante lagenis—fratres qui non curant nisi ventres." Hence *Domingo* might (as Mr. Steevens remarks) become the burden of a drinking song. TOLLET.

In Marston's Antonio and Mellida, we meet with—

"Do me right, and dub me knight, *Ballurdo*."

FARMER.

[8] —no man to good.] I once thought that we should read—*which blows* to no man good. But a more attentive review of ancient Pistol's language has convinced me that it is very dangerous to correct it. He who in quoting from Marlowe's Tamburlaine, introduces *hollow-pamper'd* jades, instead of "*Holla*, ye pamper'd jades," may be allowed to change the order of the words in this common proverbial saying.

Since this note was written, I have found that I suspected Pistol of inaccuracy without reason. He quotes the proverb as it was used by our old English writers, though the words are now differently arranged. So, in A Dialogue both pleasaunt and pietifull, by William Bulleyne, 1564, sig. F 5:

"No winde but it doth turn some man *to good*."

MALONE.

[9] —but goodman PUFF of BARSON.] A little before, William

Pist. Puff?
Puff in thy teeth, most recreant coward base!—
Sir John, I am thy Pistol, and thy friend,
And helter-skelter have I rode to thee;
And tidings do I bring, and lucky joys,
And golden times, and happy news of price.

Fal. I pr'ythee now, deliver them like a man of this world.

Pist. A foutra for the world, and worldlings base!
I speak of Africa, and golden joys.

Fal. O base Assyrian knight, what is thy news?
Let king Cophetua know the truth thereof[1].

Visor of Woncot is mentioned. Woodmancot and Barton (says Mr. Edwards's MSS.) which I suppose are these two places, and are represented to be in the neighbourhood of Justice Shallow, are both of them in Berkeley hundred in Glostershire. This, I imagine, was done to disguise the satire a little; for Sir Thomas Lucy, who, by the coat of arms he bears, must be the real Justice Shallow, lived at Charlecot, near Stratford, in Warwickshire. Steevens.

Barston is a village in Warwickshire, lying between Coventry and Solyhull. Percy.

Mr. Tollet has the same observation, and adds that *Woncot* may be put for *Wolphmancote*, vulgarly *Ovencote*, in the same county. Shakspeare might be unwilling to disguise the satire too much, and therefore mentioned places within the jurisdiction of Sir Thomas Lucy. Steevens.

Mr. Warton, in a note on The Taming of the Shrew, says, that *Wilnecote*, (or *Wincot*,) is a village in Warwickshire, near Stratford. I suppose, therefore, in a former scene, we should read *Wincot* instead of *Woncot*. Malone.

Sir John Suckling, in his letter from the wine-drinkers to the water-drinkers, has this passage: "Him captain *Puffe of Barton* shall follow with all expedition with two or three regiments of claret." Tonson's edit. 1719, p. 124. Boswell.

[1] Let king Cophetua, &c.] Lines taken from an old bombast play of King *Cophetua;* of whom we learn from Shakspeare, there were ballads too. Warburton.

This is mere conjecture, for no such play is extant. From a passage in King Richard II. it may indeed be surmized that there was such a piece. See vol. xvi. p. 156, n. 9. The ballad of The

Sil. And Robin Hood, Scarlet, and John[2].

[Sings.

Pist. Shall dunghill curs confront the Helicons?
And shall good news be baffled?
Then, Pistol, lay thy head in Furies' lap[3].

Shal. Honest gentleman, I know not your breeding.

Pist. Why then, lament therefore[4].

Shal. Give me pardon, sir;—If, sir, you come with news from the court, I take it, there is but two ways; either to utter them, or to conceal them. I am, sir, under the king, in some authority.

Pist. Under which king, Bezonian[5]? speak, or die.

Shal. Under king Harry.

King (Cophetua) and the Beggar, may be found in Percy's Reliques of Ancient Poetry, vol. i. MALONE.

See Love's Labour's Lost, vol. iv. p. 344, n. 2. JOHNSON.

[2] — *Scarlet, and John.*] This scrap (as Dr. Percy has observed in the first volume of his Reliques of Ancient English Poetry,) is taken from a stanza in the old ballad of Robin Hood and the Pindar of Wakefield. STEEVENS.

[3] — in FURIES' lap.] Should not we read?—in *Fury's* lap. RITSON.

[4] Why then, LAMENT THEREFORE,] So, in Marlowe's Massacre of Paris:

"The Guise is slain, and I *rejoice therefore*." MALONE.

[5] — Bezonian?] So again, Suffolk says, in The Second Part of Henry VI.:

"Great men oft die by vile *Bezonians*."

It is a term of reproach, frequent in the writers contemporary with our poet. *Bisognoso*, a *needy person;* thence metaphorically, a *base scoundrel*. THEOBALD.

Nash, in Pierce Pennilesse his Supplication, &c. 1595, says: "Proud lordes do tumble from the towers of their high descents and be trod under feet of every inferior *Besonian*."

In The Widow's Tears, a comedy, by Chapman, 1612, the primitive word is used:

"—— spurn'd out by grooms, like a base *Besogno?*"

And again, in Sir Giles Goosecap, a comedy, 1606: "—If he come like to your *Besogno*, your boor, so he be rich, they care not." STEEVENS.

Pist. Harry the fourth? or fifth?
Shal. Harry the fourth.
Pist. A foutra for thine office!—
Sir John, thy tender lambkin now is king;
Harry the fifth's the man. I speak the truth:
When Pistol lies, do this; and fig me, like
The bragging Spaniard [6].
Fal. What! is the old king dead?
Pist. As nail in door [7]: the things I speak, are just.
Fal. Away, Bardolph; saddle my horse.—Master

6 ——— FIG me, like
The bragging Spaniard.] To *fig*, in Spanish, *higas dar*, is to *insult by putting the thumb between the fore and middle finger.* From this Spanish custom we yet say in contempt, "a fig for you." JOHNSON.

So, in The Shepherd's Slumber, a song published in England's Helicon, 1600:

"With scowling browes their follies checke,
"And so give them the *fig*;" &c.

See my note on Romeo and Juliet, Act I. Sc. I. STEEVENS.

Dr. Johnson has properly explained this phrase; but it should be added that it is of Italian origin. When the Milanese revolted against the Emperor Frederick Barbarossa, they placed the empress his wife upon a mule with her head towards the tail, and ignominiously expelled her their city. Frederick afterwards besieged and took the place, and compelled every one of his prisoners on pain of death to take with his teeth a *fig* from the posteriors of a mule. The party was at the same time obliged to repeat to the executioner the words "ecco la fica." From this circumstance "far la fica" became a term of derision, and was adopted by other nations. The French say likewise "faire la figue." DOUCE.

See this phrase fully explained in Mr. Douce's Illustrations of Shakspeare. BOSWELL.

7 *Fal.* What! is the old king dead?
Pist. As NAIL IN DOOR:] This proverbial expression is oftener used than understood. The *door nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *multâ morte*, i. e. with abundant death, such as reiteration of strokes on the head would naturally produce. STEEVENS.

Robert Shallow, choose what office thou wilt in the land, 'tis thine.—Pistol, I will double-charge thee with dignities.

Bard. O joyful day!—I would not take a knighthood for my fortune.

Pist. What? I do bring good news?

Fal. Carry master Silence to bed.—Master Shallow, my lord Shallow, be what thou wilt, I am fortune's steward. Get on thy boots; we'll ride all night:—O, sweet Pistol:—Away, Bardolph. [*Exit Bard.*]—Come, Pistol, utter more to me; and, withal, devise something, to do thyself good.—Boot, boot, master Shallow; I know, the young king is sick for me. Let us take any man's horses; the laws of England are at my commandment. Happy are they which have been my friends; and woe to my lord chief justice!

Pist. Let vultures vile seize on his lungs also!
Where is the life that late I led, say they[8]:
Why, here it is; Welcome these pleasant days[9].

[*Exeunt.*

SCENE IV.

London. A Street.

Enter Beadles, dragging in Hostess Quickly, and Doll Tear-sheet[1].

Host. No, thou arrant knave; I would I might

[8] Where is the life that late I led, &c.] Words of an old ballad. Warburton.

The same has been already introduced in The Taming of the Shrew. Steevens.

[9] — Welcome THESE pleasant DAYS.] Perhaps, (as Sir Thomas Hanmer suggests,) the poet concluded this scene with a rhyming couplet, and therefore wrote:

"—— Welcome *this* pleasant *day*." Steevens.

[1] *Enter* Beadles, &c.] This stage-direction, in the quarto

die, that I might have thee hanged: thou hast drawn my shoulder out of joint.

1 *Bead.* The constables have delivered her over to me; and she shall have whipping-cheer[2] enough, I warrant her: There hath been a man or two lately killed about her.

Dol. Nut-hook, nut-hook[3], you lie. Come on;

edit. of 1600, stands thus: "Enter *Sincklo*, and three or four Officers." And the name of *Sincklo* is prefixed to those speeches, which in the later editions are given to the *Beadle*. This is an additional proof that *Sincklo* was the name of one of the players. See the note on The Taming of the Shrew, vol. v. p. 367, n. 7. Tyrwhitt.

[2] — whipping-cheer —] So, in Thomas Newton's Herball to the Bible, 8vo. 1587: "— in wedlocke all pensive sullenes and *lowring-cheer* ought to be utterly excluded," &c. Again, in an ancient bl. l. ballad, intitled, O, Yes, &c.:

"And if he chance to scape the rope,
"He shall have *whipping-cheere*." Steevens.

[3] Nut-hook, &c.] It has been already observed, in The Merry Wives of Windsor, that *nut-hook* seems to have been in those times a name of reproach for a *catchpoll*. Johnson.

A *nut-hook* was, I believe, a person who stole linen, &c. out at windows, by means of a poll with a hook at the end of it. Greene, in his Arte of Coney-catching, has given a very particular account of this kind of fraud; so that *nut-hook* was probably as common a term of reproach as rogue is at present. In an old comedy intitled Match me in London, 1631, I find the following passage: "She's the king's *nut-hook*, that when any filbert is ripe, pulls down the bravest boughs to his hand."

Again, in The Three Ladies of London, 1584: "To go a fishing with a *cranke* through a window, or to set lime-twigs to catch a pan, pot, or dish."

Again, in Albumazar, 1615:

"—— picking of locks and *hooking* cloaths out of window."

Again, in The Jew of Malta, by Marlowe, 1633:

"I saw some bags of money, and in the night
"I clamber'd up with my *hooks*."

Hence perhaps the phrase *By hook or by crook*, which is as old as the time of Tusser and Spenser. The first uses it in his Husbandry for the month of March, the second in the third book of his Fairy Queen. In the first volume of Holinshed's Chronicle, p. 188, the reader may find the cant titles bestowed by the vagabonds of that age on one another, among which are *hookers*,

I'll tell thee what, thou damned tripe-visaged rascal; an the child I now go with, do miscarry, thou hadst better thou hadst struck thy mother, thou paper-faced villain.

Host. O the Lord, that sir John were come! he would make this a bloody day to somebody. But I pray God the fruit of her womb miscarry!

1 *Bead.* If it do, you shall have a dozen of cushions[4] again; you have but eleven now. Come, I charge you both go with me; for the man is dead, that you and Pistol beat among you.

Dol. I'll tell thee what, thou thin man in a censer[5]! I will have you as soundly swinged for

or anglers; and Decker, in The Bell-man of London, 5th edit. 1640, describes this species of robbery in particular. Steevens.

[4] — a dozen of cushions—] That is, to stuff her out that she might counterfeit pregnancy. So, in Massinger's Old Law: "I said I was with child, &c. Thou said'st it was a *cushion*," &c.

Again, in Greene's Disputation between a He Coneycatcher, &c. 1592: "— to wear a *cushion* under her own kirtle, and to faine herself with child." Steevens.

[5] — thou thin man in a censer!] These old *censers* of thin metal had generally at the bottom the figure of some saint raised up with a hammer, in a barbarous kind of imbossed or chased work. The hunger-starved beadle is compared, in substance, to one of these thin raised figures, by the same kind of humour that Pistol, in The Merry Wives of Windsor, calls Slender a *latten bilboe*. Warburton.

Dr. Warburton's explanation is erroneous. The embossed figure to which Doll refers, was in the middle of the pierced convex lid of the *censer;* and not at the bottom, where it must have been out of sight.

That Doll Tear-sheet, however, may not be suspected of acquaintance with the *censers* mentioned in Scripture, and confined to sacred use, it should be remarked, that the consummate slutery of ancient houses rendered censers or fire-pans, in which coarse perfumes were burnt, most necessary utensils. In Much Ado about Nothing, Act I. Sc. III. Borachio says he had been "entertained for a perfumer to smoke a *musty room* at Leonato's:" and in a Letter from the Lords of the Council, in the reign of King Edward VI. (see Lodge's Illustrations of British History, &c.

this, you blue-bottle * rogue [6]! you filthy famished correctioner! if you be not swinged, I'll forswear half-kirtles [7].

* Folio, *blew-bottled.*

vol. i. p. 141,) we are told that Lord Paget's house was so small, that, "after one month it would wax *unsavery* for hym to contynue in," &c. Again, from the Correspondence of the Earl of Shrewsbury with Lord Burleigh, during the confinement of Mary Queen of Scots at Sheffield-castle, in 1572, (see vol. ii. p. 68.) we learn that her Majesty was to be removed for five or six days "to klense her chambar, *being kept very unklenly.*"

Again, in a Memoir written by Anne, Countess of Dorset, Pembroke, and Montgomery, 1603: "— we all went to Tibbals to see the Kinge, who used my mother and my aunt very gratiouslie; but we all saw a great chaunge betweene the fashion of the Court as it was now, and of y^{t} in ye Queene's, *for we were all lowzy by sittinge in S^{r}. Thomas Erskin's chamber.*" See Mr. Seward's Anecdotes, &c. vol. iv. p. 305. STEEVENS.

[6] — blue-bottle-rogue!] A name, I suppose, given to the beadle, from the colour of his livery. JOHNSON.

Dr. Johnson is right with respect to the *livery*, but the allusion seems to be to the great *flesh-fly*, commonly called a *blue-bottle*. FARMER.

The same allusion is in Northward Hoe, 1607:

"Now *blue-bottle!* what flutter you for, sea-pie?"

The serving men were anciently habited in *blue*, and this is spoken on the entry of one of them. It was natural for Doll to have an aversion to the colour, as a *blue gown* was the dress in which a strumpet did penance. So, in The Northern Lass, 1633: "— let all the good you intended me be a lockram coif, a *blew gown*, a wheel, and a clean whip." Mr. Malone confirms Dr. Johnson's remark on the dress of the beadle, by the following quotation from Michaelmas Term, by Middleton, 1607: "And to be free from the interruption of *blue* beadles and other bawdy officers, he most politickly lodges her in a constable's house." STEEVENS.

[7] — half-kirtles.] Probably the dress of the prostitutes of that time. JOHNSON.

A *half-kirtle* was perhaps the same kind of thing as we call at present a short-gown, or a bed-gown. There is a proverbial expression now in use which may serve to confirm it. When a person is loosely dressed, the vulgar say—Such a one looks like a w—— in a bed-gown. See Westward Hoe, by Decker and Webster, 1607: "— forty shillings I lent her to redeem two *half-silk kirtles.*" STEEVENS.

The dress of the courtezans of the time confirms Mr. Steevens's

1 *Bead.* Come, come, you she knight-errant, come.

Host. O, that right should thus overcome might! Well; of sufferance comes ease.

Dol. Come, you rogue, come; bring me to a justice.

Host. Ay; come, you starved blood-hound.

Dol. Goodman death! goodman bones!

Host. Thou atomy thou[8]!

Dol. Come, you thin thing; come, you rascal[9]!

1 *Bead.* Very well. [*Exeunt.*

observation. So, in Michaelmas Term, by Middleton, 1607: "Dost dream of virginity now? remember a *loose-bodied* gown, wench, and let it go." Again, in Skialetheia, or a Shadow of Truth in certain Epigrammes and Satires, 1598:

"To women's *loose gowns* suiting her loose rhimes."

Yet, from the description of a *kirtle* already given, (see p. 98, n. 3,) a half-kirtle should seem to be a *short cloak*, rather than a short gown. Perhaps such a cloak, without sleeves, was here meant. Malone.

[8] Thou atomy thou!] *Atomy* for *anatomy*. *Atomy* or *otamy* is sometimes used by the ancient writers where no blunder or depravation is designed. So, in Look About You, 1600:

"For thee, for thee, thou *otamie* of honour,
"Thou worm of majesty—." Steevens.

The preceding expression seems to confirm Mr. Steevens's explanation. But whether the *otamies* of Surgeons' Hall were known at this time, may perhaps be questioned. *Atomy* is perhaps here the motes or atoms in the sun beams, as the poet himself calls them, speaking of Queen Mab's chariot:

"Drawn with a team of little *atomies*." *Romeo and Juliet.*

And *otamie* of honour, may very easily be so understood.

Whalley.

Shakspeare himself furnishes us with a proof that the word in his time, bore the sense which we now frequently affix to it, having employed it in The Comedy of Errors precisely with the signification in which the Hostess here uses *atomy*:

"They brought one Pinch, a hungry lean-fac'd villain,
"A mere *anatomy*, a mountebank,
"A needy, hollow-ey'd, sharp-looking wretch,
"*A living dead man*."

Again, in King John:

"And rouse from sleep that fell *anatomy*." Malone.

SCENE V.

A public Place near Westminster Abbey.

Enter Two Grooms, strewing Rushes.

1 *Groom.* More rushes, more rushes [1].

2 *Groom.* The trumpets have sounded twice.

1 *Groom.* It will be two o'clock ere they come from the coronation: Despatch, despatch.

[*Exeunt Grooms.*

Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, *and the Page.*

Fal. Stand here by me, master Robert Shallow; I will make the king do you grace: I will leer upon

[9] —you RASCAL!] In the language of the forest, *lean deer* were called *rascal* deer. See p. §73, n. 4. STEEVENS.

On this note the following observation has been made: "Doll could not speak but in the language of the forest. *Rascal*, does not signify *rascal*, but *lean deer*. See what it is to be on the watch to show a little musty reading and *unknown* knowledge."

Who, except this superficial writer, is so little acquainted with our author's manner, as not to know that he often introduces allusions to customs and practices with which he was himself conversant, without being solicitous whether it was probable that the speaker should have known any thing of the matter. Thus, to give one instance out of a thousand, he puts into the mouth of kings the language of his own stage, and makes them talk of *cues* and *properties*, who never had been in a tiring-room, and probably had never heard of either the one or the other. Of the language of the forest he was extremely fond; and the particular term *rascal* he has introduced in at least a dozen places.

MALONE.

[1] More rushes, &c.] It has been already observed, that, at ceremonial entertainments, it was the custom to strew the floor with rushes. *Caius de Ephemera.* JOHNSON.

Chambers, and indeed all apartments usually inhabited, were formerly strewed in this manner. As our ancestors rarely washed their floors, disguises of uncleanliness became necessary things. See note on Cymbeline, Act II. Sc. II.—In the present instance. however, the rushes are supposed to be scattered on the pavement of a street, or on a platform. STEEVENS.

him, as 'a comes by; and do but mark the countenance that he will give me.

Pist. God bless thy lungs, good knight.

Fal. Come here, Pistol; stand behind me.—O, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you. [*To Shallow.*] But 'tis no matter; this poor show doth better: this doth infer the zeal I had to see him.

Shal. It doth so.

Fal. It shows my earnestness of affection.

Shal. It doth so.

Fal. My devotion.

Shal. It doth, it doth, it doth [2].

Fal. As it were, to ride day and night; and not to deliberate, not to remember, not to have patience to shift me.

Shal. It is most certain.

Fal. But to stand stained with travel [3], and sweating with desire to see him*: thinking of nothing else; putting all affairs else in oblivion; as if there were nothing else to be done, but to see him.

Pist. 'Tis *semper idem*, for *absque hoc nihil est*: 'Tis all in every part * [4].

* Quartos, *'Tis in every part.*

[2] It doth, it doth, it doth.] The two little answers which are given to Pistol in the old copy, are transferred by Sir Thomas Hanmer to Shallow. The repetition of *it doth* suits Shallow best. JOHNSON.

In the quarto, Shallow's *first* speech in this scene, as well as these two, is erroneously given to *Pistol*. The editors of the folio corrected the former, but overlooked these. They likewise, in my apprehension, overlooked an error in the end of Falstaff's speech, below, though they corrected one in the beginning of it. See note 4. MALONE.

[3] — to stand STAINED WITH TRAVEL,] So, in King Henry IV. Part I.:

"Stain'd with the variation of each soil,
"*Betwixt that Holmedon and this seat of ours.*" MALONE.

[4] — 'Tis all in every part.] The sentence alluded to is:

Shal. 'Tis so, indeed.

Pist. My knight, I will inflame thy noble liver,
And make thee rage.
Thy Doll, and Helen of thy noble thoughts,
Is in base durance, and contagious prison;
Haul'd thither
By most mechanical and dirty hand:—
Rouze up revenge from ebon den with fell Alecto's snake,
For Doll is in; Pistol speaks nought but truth.

Fal. I will deliver her.

[*Shouts within, and the trumpets sound.*

Pist. There roar'd the sea, and trumpet-clangor sounds.

"'Tis all in all, and all in every part."

And so doubtless it should be read. 'Tis a common way of expressing one's approbation of a right measure to say, "'tis all in all." To which this fantastick character adds, with some humour, "and all in every part:" which, both together, make up the philosophick sentence, and complete the absurdity of Pistol's phraseology. Warburton.

I strongly suspect that these words belong to Falstaff's speech. They have nothing of Pistol's manner. In the original copy in quarto, the speeches in this scene are all in confusion. The two speeches preceding this, which are jumbled together, are given to Shallow, and stand thus: "*Sh.* It is *best* certain: but to stand stained with travel," &c.

The allusion, if any allusion there be, is to the description of the soul. So, in Nosce Teipsum, by Sir John Davies, 4to. 1599:

"Some say, *she's all in all, and all in every part.*"

Again, in Drayton's Mortimeriados, 4to. 1596:

"And as his soul possesseth head and heart,
"*She's all in all, and all in every part.*" Malone.

In The Phœnix Nest, &c. 4to. 1593, we find, p. 20: "Tota in toto, et tota in qualibet parte." Ritson.

In my opinion, this speech accords but little with the phraseology of Falstaff; and, on the contrary, agrees well with that of Pistol, who (as Moth in Love's Labour's Lost says of Holofernes) appears to "have been at a great feast of languages, and stolen the scraps." See his concluding words in the scene before us. Steevens.

Enter King and his Train, the Chief Justice among them.

Fal. God save thy grace, king Hal[5]! my royal Hal!

Pist. The heavens thee guard and keep, most royal imp of fame[6]!

Fal. God save thee, my sweet boy!

King. My lord chief justice, speak to that vain man.

Ch. Just. Have you your wits? know you what 'tis you speak?

Fal. My king! my Jove[7]! I speak to thee my heart!

5 God save thy grace, king Hal!] A similar scene occurs in the anonymous Henry V. Falstaff and his companions address the King in the same manner, and are dismissed as in this play of Shakspeare. Steevens.

6 — most royal IMP of fame!] The word *imp* is perpetually used by Ulpian Fulwell, and other ancient writers, for progeny:

"And were it not thy royal *impe*
"Did mitigate our pain—."

Here Fulwell addresses Anne Boleyn, and speaks of the young Elizabeth. Churchyard also calls Edward VI. "impe of grace."

Again, in The Battle of Alcazar, 1594:

"—— Amurath, mighty emperor of the east,
"That shall receive the *imp* of royal race."

Again, in Fuimus Troes, 1633:

"—— from hence I bring
"A pair of martial *imps*——."

Imp-yn is a Welsh word, and primitively signifies a sprout, a sucker. So, in the tragedy of Darius, 1603:

"Like th' ancient trunk of some disbranched tree
"Which Æol's rage hath to confusion brought,
"Disarm'd of all those *imps* that sprung from me,
"Unprofitable stock, I serve for nought."

Again, in Thomas Newton's Herball to the Bible, 8vo. 1587, there is a chapter on "shrubs, shootes, slippes, graffes, sets, sprigges, boughs, branches, twigs, yoong *imps*, sprayes, and buds." Steevens.

7 My king! my Jove!] It appears, from many passages both

King. I know thee not, old man: Fall to thy prayers;
How ill white hairs become a fool, and jester!
I have long dream'd of such a kind of man,
So surfeit-swell'd, so old, and so profane [8];
But, being awake, I do despise my dream.
Make less thy body, hence [9], and more thy grace;
Leave gormandizing; know, the grave doth gape
For thee thrice wider than for other men:—
Reply not to me with a fool-born jest [1];
Presume not that I am the thing I was:
For heaven doth know, so shall the world perceive,

in our author's plays and poems, that he had diligently read the earlier pieces of Daniel. When he wrote the speech before us, he perhaps remembered these lines in Daniel's Complaint of Rosamond, 1594:

"Doost thou not see, how that *thy king*, *thy Jove*,
"Lightens forth glory on thy dark estate?" Malone.

[8] — profane;] In our author it often signifies *love of talk*, without the particular idea now given it. So, in Othello: "Is he not a *profane* and very liberal counsellor?" Johnson.

[9] — hence,] i. e. henceforward, from this time, in the future. Steevens.

[1] —— know, the grave doth gape
For thee thrice wider than for other men:—
Reply not to me with a fool-born jest;] Nature is highly touched in this passage. The King having shaken off his vanities, schools his old companion for his follies with great severity: he assumes the air of a preacher, bids him fall to his prayers, seek grace, and leave gormandizing. But that word unluckily presenting him with a pleasant idea, he cannot forbear pursuing it. "Know, the grave doth gape for thee thrice wider," &c. and is just falling back into Hal, by an humorous allusion to Falstaff's bulk; but he perceives it immediately, and fearing Sir John should take the advantage of it, checks both himself and the knight, with—

"Reply not to me with a fool-born jest;"

And so resumes the thread of his discourse, and goes moralizing on to the end of the chapter. Thus the poet copies nature with great skill, and shows us how apt men are to fall back into their old customs, when the change is not made by degrees, and brought into a habit, but determined of at once, on the motives of honour, interest, or reason. Warburton.

That I have turn'd away my former self;
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me; and thou shalt be as thou wast,
The tutor and the feeder of my riots:
Till then, I banish thee, on pain of death,—
As I have done the rest of my misleaders,—
Not to come near our person by ten mile[2].

[2] Not to come near our person by ten mile.] Mr. Rowe observes, that many readers lament to see Falstaff so hardly used by his old friend. But if it be considered, that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection that he is compelled to live honestly, and maintained by the King, with a promise of advancement when he shall deserve it.

I think the poet more blameable for Poins, who is always represented as joining some virtues with his vices, and is therefore treated by the Prince with apparent distinction, yet he does nothing in the time of action; and though after the bustle is over he is again a favourite, at last vanishes without notice. Shakspeare certainly lost him by heedlessness, in the multiplicity of his characters, the variety of his action, and his eagerness to end the play. JOHNSON.

The dismission of Falstaff was founded on an historical fact. Stowe says, that "King Henry, after his coronation, called unto him all those young lords and gentlemen that were the followers of his young acts, to every one of whom he gave rich gifts; and then commanded, that as many as would change their manners, as he intended to do, should abide with him in his court; and to all that would persevere in their former like conversation, he gave express commandment, upon pain of their heads, never after that day to come in his presence." STEEVENS.

This circumstance was originally mentioned by Hall, and is thus recorded by Holinshed, who was certainly Shakspeare's historian: "Immediately after that he was invested kyng, and had receyved the crowne, he determined with himselfe to putte upon him the shape of a new man, turning insolence and wildness into gravitie and sobernesse: and whereas he had passed his youth in wanton pastime and riotous misorder, with a sorte of misgoverned mates, and unthriftie playfeers, he now banished them from his presence, (not unrewarded nor yet unpreferred,) *inhibiting them upon a great payne, not once to approche, lodge or sojourne within ten miles of his courte or mansion:* and in their places he elected

For competence of life, I will allow you;
That lack of means enforce you not to evil:
And, as we hear you do reform * yourselves,
We will,—according to your strength and qualities,—
Give you advancement.—Be it your charge, my lord,
To see perform'd the tenor of our word.—
Set on. [*Exeunt King and his Train.*

Fal. Master Shallow, I owe you a thousand pound.

Shal. Ay, marry, sir John; which I beseech you to let me have home with me.

Fal. That can hardly be, master Shallow. Do not you grieve at this; I shall be sent for in private to him: look you, he must seem thus to the world. Fear not your advancement; I will be the man yet, that shall make you great.

Shal. I cannot perceive how; unless you give me your doublet, and stuff me out with straw. I beseech you, good sir John, let me have five hundred of my thousand.

Fal. Sir, I will be as good as my word: this that you heard, was but a colour.

* Folio, *redeem.*

and chose men of gravitie, witte, and hygh policie, by whose wise counsell he might at all times rule to his honoure;—whereas if he should have reteined the other lustie companions aboute him, he doubted least they might have allured him into such lewde and lighte partes, as with them before tyme he had youthfully used."—Our author might have found the same circumstance in the anonymous play of King Henry V.:

" ——— your former life grieves me,
" And makes me to abandon and abolish your company for ever:
" And therefore not upon pain of death to approche my presence,
" By ten miles' space; then, if I heare well of you,
" It may be I will doe somewhat for you;
" Otherwise looke for no more favour at my hands,
" Than any other man's." Malone.

Shal. A colour, I fear, that you will die in, sir John.

Fal. Fear no colours; go with me to dinner. Come, lieutenant Pistol;—come Bardolph:—I shall be sent for soon at night.

Re-enter Prince John, the Chief Justice, Officers, &c.

Ch. Just. Go, carry sir John Falstaff to the Fleet[3];
Take all his company along with him.

Fal. My lord, my lord,——

Ch. Just. I cannot now speak: I will hear you soon.
Take them away.

Pist. *Si fortuna me tormenta, spero me contenta.*

[*Exeunt Fal. Shal. Pist. Bard. Page, and Officers.*

P. John. I like this fair proceeding of the king's:
He hath intent, his wonted followers
Shall all be very well provided for;
But all are banish'd, till their conversations
Appear more wise and modest to the world.

Ch. Just. And so they are.

P. John. The king hath call'd his parliament, my lord.

Ch. Just. He hath.

P. John. I will lay odds,—that, ere this year expire,
We bear our civil swords, and native fire,

[3] — to the Fleet;] I do not see why Falstaff is carried to the Fleet. We have never lost sight of him since his dismission from the King; he has committed no new fault, and therefore incurred no punishment; but the different agitations of fear, anger, and surprize in him and his company, made a good scene to the eye; and our author, who wanted them no longer on the stage, was glad to find this method of sweeping them away. Johnson.

As far as France: I heard a bird so sing[4],
Whose musick, to my thinking, pleas'd the king.
Come, will you hence? [*Exeunt*[5].

[4] — I heard a bird so sing,] This phrase, which I suppose to be proverbial, occurs in the ancient ballad of The Rising in the North:

"*I heare a bird sing* in mine eare,
"That I must either fight or flee." STEEVENS.

[5] *Exeunt.*] I fancy every reader, when he ends this play, cries out with Desdemona, "O most lame and impotent conclusion!" As this play was not, to our knowledge, divided into Acts by the author, I could be content to conclude it with the death of Henry the Fourth:

"In that Jerusalem shall Harry die."

These scenes, which now make the fifth Act of Henry the Fourth, might then be the first of Henry the Fifth; but the truth is, that they do not unite very commodiously to either play. When these plays were represented, I believe they ended as they are now ended in the books; but Shakspeare seems to have designed that the whole series of action, from the beginning of Richard the Second, to the end of Henry the Fifth, should be considered by the reader as one work, upon one plan, only broken into parts by the necessity of exhibition.

None of Shakspeare's plays are more read than the First and Second Parts of Henry the Fourth. Perhaps no author has ever, in two plays, afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slighter occurrences are diverting, and, except one or two, sufficiently probable; the incidents are multiplied with wonderful fertility of invention, and the characters diversified with the utmost nicety of discernment, and the profoundest skill in the nature of man.

The Prince, who is the hero both of the comick and tragick part, is a young man of great abilities and violent passions, whose sentiments are right, though his actions are wrong; whose virtues are obscured by negligence, and whose understanding is dissipated by levity. In his idle hours he is rather loose than wicked; and when the occasion forces out his latent qualities, he is great without effort, and brave without tumult. The trifler is roused into a hero, and the hero again reposes in the trifler. The character is great, original, and just.

Percy is a rugged soldier, cholerick and quarrelsome, and has only the soldier's virtues, generosity and courage.

But Falstaff unimitated, unimitable Falstaff, how shall I describe thee? thou compound of sense and vice; of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. Falstaff is a character loaded with faults, and

with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak, and prey upon the poor; to terrify the timorous, and insult the defenceless. At once obsequious and malignant, he satirizes in their absence those he lives by flattering. He is familiar with the prince only as an agent of vice, but of this familiarity he is so proud, as not only to be supercilious and haughty with common men, but to think his interest of importance to the Duke of Lancaster. Yet the man thus corrupt, thus despicable, makes himself necessary to the prince that despises him, by the most pleasing of all qualities, perpetual gaiety; by an unfailing power of exciting laughter, which is the more freely indulged, as his wit is not of the splendid or ambitious kind, but consists in easy scapes and sallies of levity, which make sport, but raise no envy. It must be observed, that he is stained with no enormous or sanguinary crimes, so that his licentiousness is not so offensive but that it may be borne for his mirth.

The moral to be drawn from this representation is, that no man is more dangerous than he that, with a will to corrupt, hath the power to please; and that neither wit nor honesty ought to think themselves safe with such a companion, when they see Henry seduced by Falstaff. JOHNSON.

Dr. Johnson objects, with good reason, I think, to the "lame and impotent conclusion" of this play. Our author seems to have been as careless in the conclusion of the following plays as in that before us.

In The Tempest the concluding words are:

"—— please you draw near."

In Much Ado About Nothing:

"—— Strike up, pipers."

In Love's Labour's Lost:

"—— You that way; we this way."

In The Winter's Tale:

"—— Hastily lead away."

In Timon of Athens:

"Let our drums strike."

In Hamlet:

"Go, bid the soldiers shoot." MALONE.

That there is no apparent full and energetic close to any of the plays enumerated by Mr. Malone, is undeniable; but perhaps the epilogue spoken in the character of Prospero, the dance which terminates Much Ado About Nothing, a final and picturesque separation and procession of the personages in Love's Labour's Lost and The Winter's Tale, the symphony of warlike instruments at the end of Timon, and the peal of ordnance shot off while the survivors in Hamlet are quitting the stage, might have proved as satisfactory to our ancestors as the moral applications and polished couplets with which so many of our modern dramatick pieces conclude. STEEVENS.

EPILOGUE[6].

SPOKEN BY A DANCER.

FIRST, my fear; then, my court'sy: last my speech. My fear is, your displeasure; my court'sy, my duty; and my speech, to beg your pardons. If you look for a good speech now, you undo me: for what I have to say, is of mine own making; and what, indeed, I should say, will, I doubt, prove mine own marring. But to the purpose, and so to the venture.—Be it known to you, (as it is very well,) I was lately here in the end of a displeasing play, to pray your patience for it, and to promise you a better. I did mean, indeed, to pay you with this; which, if, like an ill venture, it come unluckily home, I break, and you, my gentle creditors, lose. Here, I promised you, I would be, and here I commit my body to your mercies: bate me some, and I will pay you some, and, as most debtors do, promise you infinitely.

If my tongue cannot entreat you to acquit me, will you command me to use my legs? and yet that were but light payment,—to dance out of your debt. But a good conscience will make any possible satisfaction, and so will I. All the gentlewomen here have forgiven me[7]; if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly.

One word more, I beseech you. If you be not

[6] This epilogue was merely occasional, and alludes to some theatrical transaction. JOHNSON.

[7] All the GENTLEWOMEN, &c.] The trick of influencing one part of the audience by the favour of the other, has been played already in the epilogue to As You Like It. JOHNSON.

too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France [9]: where, for any thing I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man. My tongue is weary; when my legs are too, I will bid you good night: and so kneel down before you;—but, indeed, to pray for the queen [1].

9 — and make you merry with fair KATHARINE of FRANCE:] I think this is a proof that the French scenes in King Henry V. however unworthy of our author, were really written by him. It is evident from this passage that he had at this time formed the plan of that play; and how was "fair Katharine to make the audience merry," but by speaking broken English? The conversation and courtship of a great princess, in the usual style of the drama, was not likely to afford any *merriment*. TYRWHITT.

1 — to pray for the queen.] I wonder no one has remarked, at the conclusion of the epilogue, that it was the custom of the old players, at the end of the performance, to pray for their patrons. Thus, at the end of New Custom:

"Preserve our noble Queen Elizabeth, and her councell all."

And in Locrine:

"So let us pray for that renowned maid," &c.

And in Middleton's Mad World my Masters: "This shows like kneeling after the play; I praying for my lord Owemuch and his good countess, our honourable lady and mistress." FARMER.

Thus, at the end of Preston's Cambyses:

"As duty binds us, for our noble queene let us pray,
"And for her honourable councel, the truth that they may use,
"To practise justice, and defend her grace eche day;
"To maintaine God's word they may not refuse,
"To correct all those that would her grace and grace's laws abuse:
"Beseeching God over us she may reign long,
"To be guided by trueth and defended from wrong."
"Amen, q. Thomas Preston."

So, at the end of All for Money, a morality, by T. Lupton, 1578:

"Let us pray for the queen's majesty, our sovereign governour,
"That she may raign quietly according to God's will," &c.

Again, at the end of Lusty Juventus, a morality, 1561:

"Now let us make supplications together,
"For the prosperous estate of our noble and virtuous king,"
&c.

Again, at the end of The Disobedient Child, an interlude, by Thomas Ingeland, bl. l. no date:

"Here the rest of the players come in, and kneel down all togyther, eche of them sayinge one of these verses:

"And last of all, to make an end,
"O God to the we most humblye praye
"That to Queen Elizabeth thou do sende
"Thy lyvely pathe and perfect waye," &c. &c.

Again, at the conclusion of Tom Tyler and his Wife, 1661:

"Which God preserve our noble queen,
"From perilous chance which hath been seene;
"And send her subjects grace, say I,
"To serve her highness patiently!"

Again, at the conclusion of a comedy called A Knack to Know a Knave, 1594:

"And may her days of blisse never have an end,
"Upon whose lyfe so many lyves depend."

Again, at the end of Apius and Virginia, 1575:

"Beseeching God, as duty is, our gracious queene to save,
"The nobles and the commons eke, with prosperous life I crave."

Lastly, Sir John Harrington's Metamorphosis of Ajax, 1596, finishes with these words: "But I will neither end with sermon nor prayer, lest some wags liken me to my L. ( ) players, who when they have ended a baudie comedy, as though they were a preparative to devotion, kneele down solemnly, and pray all the companie to pray with them for their good lord and maister."

Almost all the ancient interludes I have met with conclude with some solemn prayer for the king or queen, house of commons, &c. Hence, perhaps, the *Vivant Rex et Regina*, at the bottom of our modern play-bills. STEEVENS.

"And struck me in my very seat of judgment." p. 210, I do not recollect that any of the editors of our author have thought this remarkable passage worthy of a note. The Chief Justice, in this play, was Sir William Gascoigne, of whom the following memoir may be as acceptable as necessary:

While at the bar, Henry of Bolingbroke had been his client; and upon the decease of John of Gaunt, by the above Henry, his heir, then in banishment, he was appointed his attorney, to sue in the Court of Wards the livery of the estates descended to him. Richard II. revoked the letters patent for this purpose, and defeated the intent of them, and thereby furnished a ground

for the invasion of his kingdom by the heir of Gaunt; who becoming afterwards Henry IV. appointed Gascoigne Chief Justice of the King's Bench in the first year of his reign. In that station Gascoigne acquired the character of a learned, an upright, a wise, and an intrepid judge. The story so frequently alluded to of his committing the prince for an insult on his person, and the court wherein he presided, is thus related by Sir Thomas Elyot, in his book entitled The Governour: "The moste renouned prince king Henry the fyfte, late kynge of Englande, durynge the lyfe of his father, was noted to be fiers and of wanton courage: it hapned, that one of his seruauntes, whom he fauoured well, was for felony by him committed, arrained at the kynges benche: whereof the prince being aduertised and incensed by lyghte persones aboute him, in furious rage came hastily to the barre where his seruante stode as a prisoner, and commaunded him to be vngyued and set at libertie: whereat all men were abashed, reserved the chiefe Justice, who humbly exhorted the prince, to be contented, that his seruaunt mought be ordred, accordynge to the aunciente lawes of this realme: or if he wolde haue hym saued from the rigour of the lawes, that he shulde obteyne, if he moughte, of the kynge his father, his gratious pardon, wherby no lawe or justyce shulde be derogate. With whiche answere the prince nothynge appeased, but rather more inflamed, endeuored hym selfe to take away his seruant. The iuge considering the perillous example, and inconuenience that mought therby ensue, with a valyant spirite and courage, commanded the prince vpon his alegeance, to leave the prisoner, and depart his way. With which commandment the prince being set all in a fury, all chafed and in a terrible maner, came vp to the place of iugement, men thynking that he wold haue slayne the iuge, or haue done to hym some damage: but the iuge sittynge styll without mouing, declaring the maiestie of the kynges place of iugement, and with an assured and bolde countenaunce, had to the prince, these wordes followyng,

"'Syr, remembre yourselfe, I kepe here the place of the kyng your soueraine lorde and father, to whom ye owe double obedience: wherfore eftsoones in his name, I charge you desyste of your wylfulnes and vnlaufull enterprise, & from hensforth giue good example to those, whyche hereafter shall be your propre subjectes. And nowe, for your contempte and disobedience, go you to the prysone of the kynges benche, wherevnto I commytte you, and remayne ye there prysoner vntyll the pleasure of the kynge your father be further knowen.'

"With whiche wordes being abashed, and also wondrynge at the meruaylous gravitie of that worshypfulle justyce, the noble prince layinge his weapon aparte, doying reuerence, departed, and wente to the kynges benche, as he was commanded. Wherat his servauntes disdaynynge, came and shewed to the kynge all the hole affaire. Whereat he awhyles studyenge, after as a man

all rauyshed with gladnes, holdynge his eien and handes vp towarde heuen, abraided, saying with a loude voice, 'O mercifull God, howe moche am I, aboue all other men, bounde to your infinite goodnes, specially for that ye haue gyuen me a iuge, who feareth nat to minister iustyce, and also a sonne, who can suffre semblably, and obeye iustyce!'"

And here it may be noted, that Shakspeare has deviated from history in bringing the Chief Justice and Henry V. together, for it is expressly said by Fuller, in his Worthies of Yorkshire, and that on the best authority, that Gascoigne died in the life-time of his father, viz. on the first day of November, 14 Henry IV. See Dugd. Origines Juridic. in the Chronica Series, fol. 54, 56. Neither is it to be presumed but that this laboured defence of his conduct is a fiction of the poet: and it may justly be inferred from the character of this very able lawyer, whose name frequently occurs in the year-book of his time, that, having had spirit and resolution to vindicate the authority of the law, in the punishment of the prince, he disdained a formal apology for an act that is recorded to his honour. SIR J. HAWKINS.

In the foregoing account of this transaction, there is no mention of the Prince's having *struck* Gascoigne, the Chief Justice. Holinshed, however, whom our author copied, speaking of the "wanton pastime" in which Prince Henry passed his youth, says, that "where on a time *hee stroke the chiefe justice on the face with his fiste*, for emprisoning one of his mates, he was not only committed to straighte prison himselfe by the sayde chief justice, but also of his father put out of the privie counsell and banished the courte." Holinshed has here followed Hall. Our author (as an anonymous writer has observed) [Mr. Ritson] might have found the same circumstance in the old play of King Henry V.

With respect to the anachronism, Sir William Gascoigne certainly died before the accession of Henry V. to the throne, as appears from the inscription which was once legible on his tombstone, in Harwood church, in Yorkshire, and was as follows: "Hic jacet Wil'mus Gascoigne, nuper capit. justic. de banco, Hen. nuper regis Angliæ quarti, qui quidem Wil'mus ob. die domi'ca 17.ª die Decembris. an dom. 1412, 14.to Henrici quarti, factus index, 1491." See Gent. Magazine, vol. li. p. 624.

Shakspeare, however, might have been misled on the authority of Stowe, who in a marginal note, 1 Henry V. erroneously asserts that "William Gascoigne was chief justice of the Kings Bench from the *sixt* of Henry IV. to the *third* of Henry the Fift:" or, (which is full as probable,) Shakspeare might have been careless about the matter. MALONE.

KING HENRY V.

D L. (no 6 M 7)

1749 Left her Dun (came)
1750

KING HENRY V.

C. 9.

1750 — Jan 7. 16.
Feb 19. 24.
March 30,

PRELIMINARY REMARKS.

THIS play was writ (as appears from a passage in the chorus to the fifth Act) at the time of the Earl of Essex's commanding the forces in Ireland in the reign of Queeh Elizabeth, and not till after Henry the Sixth had been played, as may be seen by the conclusion of this play. POPE.

The transactions comprised in this historical play commence about the latter end of the first, and terminate in the eighth year of this king's reign: when he married Katharine princess of France, and closed up the differences betwixt England and that crown. THEOBALD.

This play, in the quarto edition, 1608, is styled The Chronicle History of Henry, &c. which seems to have been the title anciently appropriated to all Shakspeare's historical dramas. So, in The Antipodes, a comedy, by R. Brome, 1638:

"These lads can act the emperors' lives all over,
"And Shakspeare's *Chronicled Histories* to boot."

The players likewise, in the folio edition, 1623, rank these pieces under the title of *Histories*.

It is evident that a play on this subject had been performed before the year 1592. Nash, in Pierce Penniless his Supplication to the Devil, dated 1592, says: "— what a glorious thing it is to have Henry the Fift represented on the stage, leading the French king prisoner, and forcing both him and the Dolphin to sweare fealtie."

Perhaps this is the same play as was thus entered in the books of the Stationers' company: "Tho. Strode] May 2, 1594. A booke entituled The famous Victories of Henry the Fift, containing the honorable Battle of Agincourt." There are two more entries of a play of Henry V. viz. between 1596 and 1615, and one August 14th, 1600. I have two copies of it in my possession; one without date, (which seems much the elder of the two,) and another, (apparently printed from it,) dated 1617, though printed by Bernard Alsop, (who was printer of the other edition,) and sold by the same person, and at the same place. Alsop appears to have been a printer before the year 1600, and was afterwards one of the twenty appointed by decree of the Star-chamber to print for this kingdom. I believe, however, this piece to have been prior to that of Shakspeare, for several reasons. First, because it is highly probable that it is the very "displeasing play" alluded to in the epilogue to The Second Part of King Henry IV.—"for Oldcastle died a martyr." Oldcastle is

the Falstaff of the piece, which is despicable, and full of ribaldry and impiety from the first scene to the last.—Secondly, because Shakspeare seems to have taken not a few hints from it; for it comprehends, in some measure, the story of the two parts of Henry IV. as well as of Henry V. and no ignorance, I think, could debase the gold of Shakspeare into such dross; though no chemistry but that of Shakspeare could exalt such base metal into gold.—When the Prince of Wales, in Henry IV. calls Falstaff "my old lad of the Castle," it is probably but a sneering allusion to the deserved fate which this performance met with; for there is no proof that our poet was ever obliged to change the name of Oldcastle into that of Falstaff, though there is an absolute certainty that this piece must have been condemned by any audience before whom it was ever represented.—Lastly, because it appears (as Dr. Farmer has observed) from the *Jests* of the famous comedian, Tarlton, 4to. 1611, that he had been particularly celebrated in the part of the Clown *, in Henry V. and though this character does not exist in our play, we find it in the other, which, for the reasons already enumerated, I suppose to have been prior to this.

This anonymous play of Henry V. is neither divided into Acts or scenes, is uncommonly short, and has all the appearance of having been imperfectly taken down during the representation. As much of it appears to have been omitted, we may suppose that the author did not think it convenient for his reputation to publish a more ample copy.

There is, indeed, a play called Sir John Oldcastle, published in 1600, with the name of William Shakspeare prefixed to it. The prologue being very short, I shall quote it, as it serves to prove that a former piece, in which the character of Oldcastle was introduced, had given great offence:

"The doubtful title (gentlemen) prefixt
"Upon the argument we have in hand,
"May breed suspense, and wrongfully disturbe
"The peaceful quiet of your settled thoughts.

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* Mr. Oldys, in a manuscript note in his copy of Langbaine, says, that Tarleton appeared in the character of the Judge who receives the box on the ear. This Judge is likewise a character in the old play. I may add, on the authority of the books at Stationers' Hall, that Tarleton published what he called his Farewell, a ballad, in Sept. 1588. In Oct. 1589, was entered, "Tarleton's Repentance, and his Farewell to his Friends in his Sickness a little before his Death;" in 1590, "Tarleton's Newes out of Purgatorie;" and in the same year, "A pleasaunt Ditty Dialogue-wise, between Tarlton's Ghost and Robyn Good-fellowe." STEEVENS.

" To stop which scruple, let this breefe suffice:
" It is no *pamper'd glutton* we present,
" Nor *aged councellour to youthful sinne*;
" But one, whose vertue shone above the rest,
" A valiant martyr, and a vertuous peere;
" In whose true faith and loyalty exprest
" Unto his soveraigne, and his countries weale,
" We strive to pay that tribute of our love
" Your favours merit: let faire truth be grac'd,
" Since forg'd invention former time defac'd."

STEEVENS.

The piece to which Nash alludes is the old anonymous play of King Henry V. which had been exhibited before the year 1588. Tarlton, the comedian, who performed in it both the parts of the Chief Justice and the Clown, having died in that year. It was entered on the Stationers' books in 1594, and, I believe, printed in that year, though I have not met with a copy of that date. An edition of it, printed in 1598, is in my collection. See also the notes at the end of Henry IV. Part I. vol. xvi. p. 410.

The play before us appears to have been written in the middle of the year 1599. See An Attempt to ascertain the Order of Shakspeare's Plays, vol. ii.

The old King Henry V. may be found among Six old Plays on which Shakspeare founded, &c. printed by S. Leacroft, 1778.

MALONE.

Of this play there were three quarto editions in our author's lifetime, 1600, 1602, and 1608. In all of them the choruses are omitted, and the play commences with the fourth speech of the second scene. BOSWELL.

PERSONS REPRESENTED.

KING HENRY the Fifth.

DUKE OF GLOSTER, } Brothers to the King.
DUKE OF BEDFORD, }

DUKE OF EXETER, Uncle to the King.

DUKE OF YORK, Cousin to the King.

EARLS OF SALISBURY, WESMORELAND, and WARWICK.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE, } Conspirators against the
LORD SCROOP, } King.
SIR THOMAS GREY, }

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY, Officers in King Henry's Army.

BATES, COURT, WILLIAMS, Soldiers in the same.

NYM, BARDOLPH, PISTOL, formerly Servants to FALSTAFF, now Soldiers in the same.

BOY, Servant to them. A Herald. Chorus.

CHARLES the Sixth, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, and BOURBON.

The Constable of France.

RAMBURES, and GRANDPREE, French Lords.

Governor of Harfleur. MONTJOY, a French Herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, Daughter of Charles and Isabel.

ALICE, a Lady attending on the Princess Katharine.

QUICKLY, PISTOL's Wife, an Hostess.

Lords, Ladies, Officers, French and English Soldiers, Messengers, and Attendants.

The *SCENE*, at the Beginning of the Play, lies in England; but afterwards, wholly in France.

CHORUS.

Enter CHORUS.

O, for a muse of fire, that would ascend
The brightest heaven of invention[1]!
A kingdom for a stage, princes to act,
And monarchs to behold[2] the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and, at his heels,
Leash'd in like hounds, should famine, sword, and fire,
Crouch for employment[3]. But pardon, gentles all,

[1] O, for a muse of fire, &c.] This goes upon the notion of the Peripatetic system, which imagines several heavens one above another; the last and highest of which was one of fire.

WARBURTON.

It alludes likewise to the aspiring nature of fire, which, by its levity, at the separation of the chaos, took the highest seat of all the elements. JOHNSON.

"This," says Dr. Warburton, "goes upon the notion of the Peripatetic system, which imagines several heavens one above another; the last and highest of which was one of fire." We have here one of the very best specimens of the doctor's flights of fancy. Shakspeare, in all probability, knew nothing of the Peripatetic philosophy; he simply wishes for poetic fire, and a due portion of inventive genius. The other explanation by Dr. Johnson seems likewise too refined. DOUCE.

[2] — princes to act,
And monarchs to behold —] Shakspeare does not seem to set distance enough between the performers and spectators.

JOHNSON.

[3] Leash'd in like hounds, should FAMINE, SWORD, and FIRE,
Crouch for employment.] In King Henry VI. "Lean famine, quartering steel, and climbing fire," are called the three attendants on the English General, Lord Talbot; and, as I suppose, are the *dogs of war* mentioned in Julius Cæsar.

This image of the warlike Henry very much resembles Montfaucon's description of the Mars discovered at Bresse, who leads a lion and a lioness in couples, and crouching as for employment.

TOLLET.

Warner, in his Albion's England, 1602, speaking of King Henry V. says:

"He led good fortune in *a line*, and did but war and win."

The flat unraised spirit [4] that hath dar'd,
On this unworthy scaffold, to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O [5] the very casques, [6]

Holinshed, (p. 567,) when the people of Roan petitioned King Henry V. has put this sentiment into his mouth: "He declared that the goddesse of battell, called Bellona, had three hand-maidens, ever of necessitie attending upon her, as *blood*, *fire*, and *famine*." STEEVENS.

[4] —spirit,] Old copy—*spirits*. Corrected by Mr. Rowe. MALONE.

[5] Within this wooden O,] Nothing shows more evidently the power of custom over language, than that the frequent use of calling a circle an *O* could so much hide the meanness of the metaphor from Shakspeare, that he has used it many times where he makes his most eager attempts at dignity of style. JOHNSON.

Johnson's criticism on Shakspeare's calling a circle an *O*, is rather injudiciously introduced in this place, where it was evidently the poet's intention to represent the circle in which they acted in as contemptible a light as he could. M. MASON.

"Within this wooden O." An allusion to the theatre where this history was exhibited, being, from its *circular* form, called *The Globe*. The same expression is applied, for the like reason, to the *world*, in Antony and Cleopatra:

"A sun and moon which kept their course, and lighted
"The little *o*, the earth."

I know not whether Shakspeare calls the Globe playhouse *a cock-pit*, from its being a *round* building, or else from its serving that purpose also: the latter appears probable, from his styling the floor an *unworthy scaffold*, which suggests the idea of its being temporary, and that the edifice answered both turns, by means of a slight alteration. HENLEY.

This theatre, like all our ancient ones, was denominated from its sign, viz. *The Globe*, and not from its shape. Had playhouses been named with reference to their form of construction, what sort of building could have corresponded with the title of a *Red Bull*, a *Curtain*, a *Fortune*, *Cross Keys*, a *Phœnix*, &c.?"

Shakspeare, meaning to degrade the stage he was describing, may call it a *cock-pit*, because a *cock-pit* was the most diminutive enclosure present to his mind; or, perhaps, because there was a playhouse called *The Cock-pit*, at which King Henry V. might first have been acted. N. B. From Mr. Henley's own drawing of *The Globe*, the outside of it, at least, appears to have been octagonal. STEEVENS.

That did affright the air at Agincourt [7]?
O, pardon! since a crooked figure may
Attest, in little place, a million;
And let us, ciphers to this great accompt,
On your imaginary forces [8] work:
Suppose, within the girdle of these walls
Are now confin'd two mighty monarchies,
Whose high upreared and abutting fronts
The perilous, narrow ocean parts asunder [9].

Mr. Steevens's first explanation was the right one. The playhouse called the *Cock-pit* was not built till several years after the appearance of Henry V. See the History of the English Stage, vol. iii. MALONE.

6 — the very CASQUES,] The *helmets*. JOHNSON.

"The very casques," does not mean the identical casques, but the casques *only*, the casques *alone*. So, in The Taming of the Shrew, Katharine says to Grumio:

"—— Thou false deluding slave,
"That feed'st me with the *very name* of meat."

The *very name*, means here, the *name only*. M. MASON.

"The *very* casques," are—*even* the casques or helmets; much less the men by whom they were worn. So, in Macbeth:

"—— for fear
"Thy *very* stones prate of my whereabout." MALONE.

7 — casques,
That did AFFRIGHT THE AIR —] Thus Prudentius, in Psychomachia, 297:

—— clypeo dum *territat auras*. STEEVENS.

8 — IMAGINARY forces—] *Imaginary* for *imaginative*, or *your powers of fancy*. Active and passive words are by this author frequently confounded. JOHNSON.

9 Whose high upreared and abutting fronts
The PERILOUS, NARROW ocean parts asunder.] *Perilous narrow*, in burlesque and common language, meant no more than *very narrow*. In old books this mode of expression occurs perpetually. A *perilous* broad brim to a hat, a *perilous* long sword, &c. So, in Beaumont and Fletcher's Humourous Lieutenant:

"She is *perilous* crafty."

Thus, *villainous* is only used to exaggerate, in The Tempest:

"—— be turn'd to barnacles or apes
"With foreheads *villainous* low."

Again, in John Florio's Preface to his translation of Montaigne:

"—— in this *perilous* crook'd passage —."

Piece out our imperfections with your thoughts;
Into a thousand parts divide one man [1],
And make imaginary puissance [2]:
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth:
For 'tis your thoughts that now must deck our kings,

The *narrow seas*, however, were always reckoned *dangerous*, insomuch that Golding, in his version of the 14th book of Ovid's Metamorphosis, translates—*Sævior illa freto surgente*,—

"—— the lady *crueller*
"Than are the rising *narrow seas*."

Again, in Burton's Anatomie of Melancholy, edit. 1632, p. 326:

"How full of feare, how furious?
"The *narrow seas* are not so boisterous." STEEVENS.

The present reading is right, but there should be a comma between the words *perilous* and *narrow*, as it was by no means Shakspeare's intention to join them together, and to make a burlesque phrase of them, such as Steevens describes. The perilousness of the ocean to be passed by the army, before the meeting of the kings, adds to the grandeur and interest of the scene; and it is well known that *narrow seas* are the most *perilous*. So, the Chorus in the next Act insinuates that it was necessary,

"—— To charm the *narrow seas*
"To give them gentle pass."

And in The Merchant of Venice, the *narrow seas* are made the scene of shipwrecks, where Salarino says, "Antonio hath a ship of rich lading wrecked on the *narrow seas*; the Goodwins I think they call the place; a very *dangerous* flat, and fatal," &c.

M. MASON.

[1] Into a thousand parts divide one man,] The meaning of this is, 'Suppose every man to represent a thousand;' but it is very ill expressed. M. MASON.

[2] And make imaginary puissance:] This shows that Shakspeare was fully sensible of the absurdity of showing battles on the theatre, which, indeed, is never done, but tragedy becomes farce. Nothing can be represented to the eye, but by something like it, and *within a wooden O* nothing very like a battle can be exhibited. JOHNSON.

Other authors of that age seem to have been sensible of the same absurdities. In Heywood's Fair Maid of the West, 1631, a Chorus enters and says:

"Our stage so lamely can express a sea,
"That we are forc'd by Chorus to discourse
"What should have been in action," &c. STEEVENS.

Carry them here and there [3]; jumping o'er times [4];
Turning the accomplishment of many years
Into an hour-glass; For the which supply,
Admit me chorus to this history;
Who, prologue-like, your humble patience pray,
Gently to hear, kindly to judge, our play.

[3] For 'tis your THOUGHTS that now must deck our KINGS,
Carry them here and there;] We may read *king* for *kings*. The prologue relates only to this single play. The mistake was made by referring *them* to *kings*, which belongs to *thoughts*. The sense is, 'your thoughts must give the king his proper greatness; carry therefore *your thoughts* here and there, jumping over time, and crouding years into an hour.' JOHNSON.

I am not sure that Dr. Johnson's observation is just. In this play the king of France, as well as England, makes his appearance; and the sense may be this:—"It must be to your imaginations that our kings are indebted for their royalty.' Let the fancy of the spectator furnish out those appendages to greatness which the poverty of our stage is unable to supply. The poet is still apologizing for the defects of theatrical representation.

STEEVENS.

Johnson is, in my opinion, mistaken also in his explanation of the remainder of the sentence. "Carry them here and there" does not mean, as he supposes, 'Carry your thoughts here and there;' for the Chorus not only calls upon the imagination of the audience to adorn his kings, but to carry them also from one place to another, though by a common poetical licence the copulative be omitted. M. MASON.

[4] — JUMPING O'ER times;] So, in the prologue to Troilus and Cressida:

"*Leaps o'er* the vaunt and firstlings of those broils—."

STEEVENS.

KING HENRY V.

ACT I. SCENE I[5].

London[6]. An Ante-chamber in the King's Palace.

Enter the Archbishop of CANTERBURY[7], *and Bishop of* ELY[8].

Cant. My lord, I'll tell you,—that self bill is urg'd,
Which in the eleventh year o' the last king's reign
Was like, and had indeed against us pass'd,
But that the scambling and unquiet time[9]

[5] This first scene was added since the edition of 1608, which is much short of the present editions, wherein the speeches are generally enlarged and raised : several whole scenes besides, and all the chorusses also, were since added by Shakspeare. POPE.

[6] London.] It appears from Hall's and Holinshed's Chronicles, that the business of this scene was transacted at Leicester, where King Henry V. held a parliament in the second year of his reign. But the chorus at the beginning of the second Act shows that the author intended to make London the place of his first scene. MALONE.

[7] — *of* CANTERBURY,] Henry Chicheley, a Carthusian monk, recently promoted to the see of Canterbury. MALONE

[8] *Ely*.] John Fordham, consecrated 1388; died 1426. REED.

[9] — the SCAMBLING and unquiet time —] In the household book of the 5th Earl of Northumberland there is a particular section, appointing the order of service for the *scambling* days in Lent; that is, days on which no regular meals were provided, but every one *scambled*, i. e. *scrambled* and shifted for himself as well as he could. So, in the old noted book intitled Leicester's Commonwealth, one of the marginal heads is, "*Scrambling* between Leicester and Huntington at the upshot." Where in the text, the author says, "Hastings, for ought I see, when hee commeth to the *scambling*, is like to have no better luck by the beare [Leices-

Did push it out of further question[1].

Ely. But how, my lord, shall we resist it now?

Cant. It must be thought on. If it pass against us,
We lose the better half of our possession:
For all the temporal lands, which men devout
By testament have given to the church,
Would they strip from us; being valued thus,—
As much as would maintain, to the king's honour,
Full fifteen earls, and fifteen hundred knights;
Six thousand and two hundred good esquires;
And, to relief of lazars, and weak age,
Of indigent faint souls, past corporal toil,
A hundred alms-houses, right well supplied;
And to the coffers of the king beside,
A thousand pounds by the year[2]: Thus runs the bill.

Ely. This would drink deep.

Cant. 'Twould drink the cup and all.

Ely. But what prevention?

Cant. The king is full of grace, and fair regard.

ter] then his ancestour had once by the boare." [K. Richard III.] edit. 1641, 12mo. p. 87. So again, Shakspeare himself makes King Henry V. say to the Princess Katharine, "I get thee with *scambling*, and thou must therefore prove a good soldier-breeder." Act V. Percy.

Shakspeare uses the same word in Much Ado About Nothing:

"*Scambling*, out-facing, fashion-mong'ring boys."

Again, in The Merry Devil of Edmonton, 1608:

"Leave us to *scamble* for her getting out."

See vol. vii. p. 134, n. 3. Steevens.

[1] — out of further QUESTION.] i. e. of further *debate*. Malone.

So, in Antony and Cleopatra:

"If we contemn, *out of* our *question* wipe him." Steevens.

[2] A thousand pounds by the year:] Hall, who appears to have been Shakspeare's authority, in the above enumeration, says, "and the kyng to have clerely in his cofers *twentie thousand poundes*." Reed.

Ely. And a true lover of the holy church.
Cant. The courses of his youth promis'd it not.
The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too [3]: yea, at that very moment,
Consideration like an angel came [4],
And whipp'd the offending Adam out of him;
Leaving his body as a paradise,
To envelop and contain celestial spirits.
Never was such a sudden scholar made:
Never came reformation in a flood [5],
With such a heady current [6], scouring faults;
Nor never Hydra-headed wilfulness
So soon did lose his seat, and all at once,
As in this king.
Ely. We are blessed in the change.
Cant. Hear him but reason in divinity [7],

[3] The breath no sooner left his father's body,
But that his WILDNESS, mortified in him,
Seem'd to die too:] The same thought occurs in the last scene of the preceding play, where Henry V. says:

"My father is gone wild into his grave,
"For in his tomb lie my affections." M. MASON.

[4] CONSIDERATION like an angel, &c.] As paradise, when sin and Adam were driven out by the angel, became the habitation of celestial spirits, so the king's heart, since *consideration* has driven out his follies, is now the receptacle of wisdom and of virtue. JOHNSON.

Mr. Upton observes that, according to the Scripture expression, *the old Adam*, or *the old man*, signified man in an *unregenerated* or *gentile state*. MALONE.

[5] Never came reformation in a flood,] Alluding to the method by which Hercules cleansed the famous stables, when he turned a river through them. Hercules still is in our author's head when he mentions the Hydra. JOHNSON.

[6] With such a heady CURRENT,] Old copy—*currance*. Corrected by the editor of the second folio. MALONE.

[7] Hear him but reason in divinity, &c.] This speech seems to have been copied from King James's prelates, speaking of their Solomon; when Archbishop Whitgift, who, as an eminent writer says, "died soon afterwards, and probably doated then, at the Hampton-Court conference, declared himself verily persuaded,

And, all-admiring, with an inward wish
You would desire, the king were made a prelate:
Hear him debate of commonwealth affairs,
You would say,—it hath been all-in-all his study:
List his discourse of war, and you shall hear
A fearful battle render'd you in musick:
Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter; that, when he speaks,

that his *sacred* majesty spake by the spirit of God." And, in effect, this scene was added after King James's accession to the crown: so that we have no way of avoiding its being esteemed a compliment to *him*, but by supposing it a compliment to *his bishops*. WARBURTON.

Why these lines should be divided from the rest of the speech and applied to King James, I am not able to conceive; nor why an opportunity should be so eagerly snatched to treat with contempt that part of his character which was the least contemptible. King James's theological knowledge was not inconsiderable. To preside at disputations is not very suitable to a king, but to understand the questions is surely laudable. The poet, if he had James in his thoughts, was no skilful encomiast; for the mention of Harry's skill in war forced upon the remembrance of his audience the great deficiency of their present king; who yet, with all his faults, and many faults he had, was such, that Sir Robert Cotton says, "he would be content that England should never have a better, provided that it should never have a worse."

JOHNSON.

Those who are solicitous that justice should be done to the theological knowledge of our British Solomon, may very easily furnish themselves with specimens of it from a book entitled, Rex Platonicus, sive de potentissimi Principis Jacobi Britanniarum Regis ad illustrissimam Academiam Oxoniensem adventu, Aug. 27. Anno 1605. In this performance we may still *hear him reasoning in Divinity*, Physick, Jurisprudence, and Philosophy. On the second of these subjects he has not failed to express his well-known enmity to *tobacco*, and throws out many a royal witticism on the "Medici Nicotianistæ," and "Tobacconistæ" of the age; insomuch, that Isaac Wake, the chronicler of his triumphs at Oxford, declares, that "nemo nisi iniquissimus rerum æstimator, bonique publici pessimè invidus *Jacobo* nostro recusabit immortalem gloriæ aram figere, qui ipse adeo mirabilem in *Theologiæ*, *Jurisprudentiæ*, et *Medicinæ* arcanis peritiam eamque planè *divinitùs* assecutus est, ut," &c. STEEVENS.

The air, a charter'd libertine, is still[8],
And the mute wonder lurketh in men's ears,
To steal his sweet and honeyed sentences;
So that the art and practick part of life[9]
Must be the mistress to this theorick[1]:
Which is a wonder, how his grace should glean it,
Since his addiction was to courses vain:
His companies[2] unletter'd, rude, and shallow;
His hours fill'd up with riots, banquets, sports;
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity[3].

[8] The air, &c.] This line is exquisitely beautiful. JOHNSON. The same thought occurs in As You Like It, Act II. Sc. VII.:

"——— I must have liberty
"Withal, *as large a charter as the wind*,
"To blow on whom I please." MALONE.

[9] So that the ART and PRACTICK part of life —] He discourses with so much skill on all subjects, that "the art and practice of life must be the mistress or teacher of his theorick;" that is, 'that his theory must have been taught by art and practice;' which, says he, is strange, since he could see little of the true art or practice among his loose companions, nor ever retired to digest his practice into theory. *Art* is used by the author for *practice*, as distinguished from *science* or *theory*. JOHNSON.

[1] — to this THEORICK:] *Theorick* is what terminates in speculation. So, in The Valiant Welshman, 1615:

"——— son *Caradoc*,
"'Tis yet unfit that, on this sudden warning,
"You leave your fair wife to the *theorique*
"Of matrimonial pleasure and delight."

Bookish *theorick* is mentioned in Othello. STEEVENS.

In our author's time this word was always used where we now use *theory*. See vol. x. p. 443, n. 7. MALONE.

[2] — companies —] Is here used for *companions*. It is used by other authors of Shakspeare's age in the same sense. See vol. v. p. 188, n. 2. MALONE.

[3] — popularity.] i. e. plebeian intercourse; an unusual sense of the word: though perhaps the same idea was meant to be communicated by it in King Henry IV. Part I. where King Richard II. is represented as having

"Enfeoff'd himself to *popularity*." STEEVENS.

Ely. The strawberry grows underneath the nettle [4];
And wholesome berries thrive and ripen best,
Neighbour'd by fruit of baser quality:
And so the prince obscur'd his contemplation
Under the veil of wildness; which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in his faculty [5].

Cant. It must be so: for miracles are ceas'd;
And therefore we must needs admit the means,
How things are perfected.

Ely. But, my good lord,
How now for mitigation of this bill
Urg'd by the commons? Doth his majesty
Incline to it, or no?

Cant. He seems indifferent;
Or, rather, swaying more upon our part [6],
Than cherishing the exhibiters against us:
For I have made an offer to his majesty,—
Upon our spiritual convocation;
And in regard of causes now in hand,
Which I have open'd to his grace at large,
As touching France,—to give a greater sum
Than ever at one time the clergy yet

[4] The strawberry, &c.] i. e. the wild fruit so called, that grows in the woods. STEEVENS.

[5] — crescive in his faculty.] Increasing in its proper power. JOHNSON.

" Grew like the summer grass, fastest by night
" Unseen, yet CRESCIVE in his faculty."

Crescit occulto velut arbor ævo
Fama Marcelli.

Crescive is a word used by Drant, in his translation of Horace's Art of Poetry, 1567:

" As lusty youths of *crescive* age doe flourishe freshe and grow." STEEVENS.

[6] — SWAYING more upon our part,] *Swaying* is *inclining*. So, in King Henry VI. Part III.:

" Now *sways* it this way, like a mighty sea,—
" Now *sways* it that way." MALONE.

Did to his predecessors part withal.

Ely. How did this offer seem receiv'd, my lord?

Cant. With good acceptance of his majesty;
Save, that there was not time enough to hear
(As, I perceiv'd, his grace would fain have done,)
The severals, and unhidden passages[7]
Of his true titles to some certain dukedoms;
And, generally, to the crown and seat of France,
Deriv'd from Edward, his great grandfather.

Ely. What was the impediment that broke this off?

Cant. The French ambassador, upon that instant,
Crav'd audience: and the hour, I think, is come,
To give him hearing: Is it four o'clock?

Ely. It is.

Cant. Then go we in, to know his embassy;
Which I could, with a ready guess, declare,
Before the Frenchman speak a word of it.

Ely. I'll wait upon you; and I long to hear it.

[*Exeunt.*

SCENE II.

The Same. A Room of State in the Same.

Enter King Henry, Gloster, Bedford, Exeter, Warwick, Westmoreland, and Attendants.

K. Hen. Where is my gracious lord of Canterbury?

Exe. Not here in presence.

K. Hen. Send for him, good uncle[8].

[7] The SEVERALS, and UNHIDDEN PASSAGES,] This line I suspect of corruption, though it may be fairly enough explained: the *passages* of his *titles* are the *lines* of *succession* by which his claims descend. *Unhidden* is *open, clear.* JOHNSON.

I believe we should read *several*, instead of *severals*.
M. MASON.

[8] Send for him, good uncle.] The person here addressed was

West. Shall we call in the ambassador, my liege [9]?

K. Hen. Not yet, my cousin; we would be resolv'd,
Before we hear him, of some things of weight,
That task [1] our thoughts, concerning us and France.

Enter the Archbishop of Canterbury, and Bishop of Ely.

Cant. God, and his angels, guard your sacred throne,
And make you long become it!

K. Hen. Sure, we thank you.
My learned lord, we pray you to proceed:
And justly and religiously unfold,
Why the law Salique, that they have in France,
Or should, or should not, bar us in our claim.
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul [2]

Thomas Beaufort, Earl of Dorset, who was half-brother to King Henry IV. being one of the sons of John of Gaunt, by Katharine Swynford. Shakspeare is a little too early in giving him the title of Duke of Exeter; for when Harfleur was taken, and he was appointed governour of the town, he was only Earl of Dorset. He was not made Duke of Exeter till the year after the battle of Agincourt, Nov. 14, 1416. Malone.

Perhaps Shakspeare confounded this character with that of John Holland, Duke of Exeter, who was married to Elizabeth, the king's aunt. He was executed at Plashey in 1400: but with this circumstance our author might have been unacquainted. See Remarks, &c. on the last edition of Shakspeare, [i. e. that of 1778,] p. 239. Steevens.

9 Shall we call in, &c.] Here began the old play. Pope.

1 — task —] Keep busied with scruples and laborious disquisitions. Johnson.

2 Or nicely charge your understanding soul —] Take heed, lest by nice and subtle sophistry you burthen your knowing soul, or *knowingly burthen your soul*, with the guilt of advancing a

With opening titles miscreate [3], whose right
Suits not in native colours with the truth;
For God doth know, how many, now in health,
Shall drop their blood in approbation [4]
Of what your reverence shall incite us to:
Therefore take heed how you impawn our person [5],
How you awake the sleeping sword of war;
We charge you in the name of God, take heed:
For never two such kingdoms did contend,
Without much fall of blood; whose guiltless drops
Are every one a woe, a sore complaint,
'Gainst him, whose wrongs give edge unto the swords

false title, or of maintaining, by specious fallacies, a claim which, if shown in its native and true colours, would appear to be false. JOHNSON.

[3] — miscreate,] Ill-begotten, illegitimate, spurious. JOHNSON.

[4] — in APPROBATION —] i. e. in proving and supporting that title which shall be now set up. So, in Braithwaite's Survey of Histories, 1614: "Composing what he wrote, not by report of others, but by the *approbation* of his own eyes."

Again, in The Winter's Tale:

"That lack'd sight only;—nought for *approbation*,
"But only seeing." MALONE.

[5] — take heed how you IMPAWN OUR person,] The whole drift of the king is to impress upon the archbishop a due sense of the caution with which he is to speak. He tells him that the crime of unjust war, if the war be unjust, shall rest upon him:

"Therefore take heed how you impawn *your* person."

So, I think, it should be read, *Take heed how you* pledge yourself, your honour, your happiness, in support of bad advice.

Dr. Warburton explains *impawn* by *engage*, and so escapes the difficulty. JOHNSON.

The allusion here is to the game of chess, and the disposition of the *pawns* with respect to the *King*, at the commencement of this mimetick contest. HENLEY.

To *engage* and to *pawn* were, in our author's time, synonymous. See Minsheu's Dictionary, in v. *engage*. But the word *pawn*, had not, I believe, at that time, its present signification. To *impawn* seems here to have the same meaning as the French phrase *se commettre*. MALONE.

That make such waste in brief mortality[6].
Under this conjuration[7], speak, my lord:
And we will hear, note, and believe in heart,
That what you speak is in your conscience wash'd
As pure as sin with baptism.

Cant. Then hear me, gracious sovereign,—and you peers,
That owe your lives, your faith, and services *,
To this imperial throne;—There is no bar[8]
To make against your highness' claim to France,
But this, which they produce from Pharamond,—
In terram Salicam mulieres nè succedant,
No woman shall succeed in Salique land:
Which Salique land the French unjustly gloze[9],
To be the realm of France, and Pharamond
The founder of this law and female bar.
Yet their own authors faithfully affirm,

* Folio, *Which owe yourselves, your lives, and services.*

6 — BRIEF mortality.] Nulla *brevem* dominum sequetur. *Horace.* STEEVENS.

7 UNDER this conjuration,] The quartos, 1600 and 1608, read:

"*After* this conjuration——." STEEVENS.

8 — There is no bar, &c.] This whole speech is copied (in a manner *verbatim*) from Hall's Chronicle, Henry V. year the second, folio iv. xx. xxx. xl. &c. In the first edition it is very imperfect, and the whole history and names of the princes are confounded; but this was afterwards set right, and corrected from the original, Hall's Chronicle. POPE.

This speech (together with the Latin passage in it) may as well be said to be taken from Holinshed as from Hall. STEEVENS.

See a subsequent note, in which it is proved that Holinshed, and not Hall, was our author's historian. The same facts, indeed, are told in both, Holinshed being a servile copyist of Hall; but Holinshed's book was that which Shakspeare read; and therefore I always quote it in preference to the elder chronicle, contrary to the rule that ought in general to be observed.

MALONE.

9 — gloze,] Expound, explain, and sometimes comment upon. So, in Troilus and Cressida:

"——— you have said well;
"And on the cause and question now in hand,
"Have *gloz'd* but superficially." REED.

That the land Salique lies in Germany,
Between the floods of Sala and of Elbe:
Where Charles the great, having subdued the Saxons,
There left behind and settled certain French;
Who, holding in disdain the German women,
For some dishonest manners of their life,
Establish'd there this law,—to wit, no female
Should be inheritrix in Salique land;
Which Salique, as I said, 'twixt Elbe and Sala,
Is at this day in Germany call'd—Meisen.
Thus doth it well appear, the Salique law
Was not devised for the realm of France:
Nor did the French possess the Salique land
Until four hundred one and twenty years
After defunction of king Pharamond,
Idly suppos'd the founder of this law;
Who died within the year of our redemption
Four hundred twenty-six; and Charles the great
Subdued the Saxons, and did seat the French
Beyond the river Sala, in the year
Eight hundred five. Besides, their writers say,
King Pepin, which deposed Childerick,
Did, as heir general, being descended
Of Blithild, which was daughter to king Clothair,
Make claim and title to the crown of France.
Hugh Capet also,—that usurp'd the crown
Of Charles the duke of Lorain, sole heir male
Of the true line and stock of Charles the great,—
To fine his title with some show of truth[1],

[1] To FINE his title, &c.] This is the reading of the quarto of 1608; that of the folio is—"To *find* his title." I would read:

"To *line* his title with some show of truth."

To *line* may signify at once to decorate and to strengthen. So, in Macbeth:

"———— did *line* the rebel
"With hidden help and vantage—."

Dr. Warburton says, that "to fine his title," is to *refine* or improve it. The reader is to judge.

(Though, in pure truth, it was corrupt and naught,)
Convey'd himself[2] as heir to the lady Lingare,
Daughter to Charlemain, who was the son
To Lewis the emperor, and Lewis the son
Of Charles the great[3]. Also king Lewis the tenth[4],

I now believe that *find* is right; the jury *finds* for the plaintiff, or *finds* for the defendant; to *find* his title is, "to determine in favour of his title with some show of truth." JOHNSON.

To *fine* his title, is to make it *showy* or *specious*, by some appearance of justice. STEEVENS.

So, in King Henry IV. Part I.:

"To face the garment of rebellion,
"With some *fine* colour."

The words in Holinshed's Chronicle are: "—to make his title *seem true*, and appear good, though indeed it was stark *naught*."—In Hall, "to make, &c.—though indeed it was both *evil* and untrue." MALONE.

I believe that *fine* is the right reading, and that the metaphor is taken from the *fining* of liquors. In the next line the speaker says:

"Though in pure truth it was *corrupt* and naught."

It is the jury that *finds* a verdict, not the plaintiff or defendant, and therefore a man cannot *find* his own title. M. MASON.

[2] CONVEY'D himself—] Derived his title. Our poet found this expression also in Holinshed. MALONE.

[3] —the lady LINGARE,
Daughter to CHARLEMAIN, &c.] By Charles the Great is meant the Emperor Charlemagne, son of Pepin: Charlemain is Charlechauve, or Charles the Bald, who, as well as Charles le Gros, assumed the title of Magnus. See Goldasti Animadversiones in Einhardum. Edit. 1711, p. 157. But then Charlechauve had only one daughter, named Judith, married, or, as some say, only betrothed, to our King Ethelwulf, and carried off, after his death, by Baldwin the forester, afterward Earl of Flanders, whom, it is very certain, Hugh Capet was neither heir to, nor any way descended from. This Judith, indeed, had a great-grand-daughter called Luitgarde, married to a Count Wichman, of whom nothing further is known. It was likewise the name of Charlemagne's fifth wife; but no such female as Lingare is to be met with in any French historian. In fact, these fictitious personages and pedigrees seem to have been devised by the English heralds, to "fine a title with some show of truth," which, "in pure truth was corrupt and naught." It was manifestly impossible that Henry, who had no hereditary title to his own dominions, could derive one, by the same colour, to another person's. He merely proposes the inva-

Who was sole heir to the usurper Capet,
Could not keep quiet in his conscience,
Wearing the crown of France, till satisfied
That fair queen Isabel, his grandmother,
Was lineal of the lady Ermengare,
Daughter to Charles the foresaid duke of Lorain:
By the which marriage, the line of Charles the great
Was-reunited to the crown of France.
So that, as clear as is the summer's sun,
King Pepin's title, and Hugh Capet's claim,
King Lewis his satisfaction [5], all appear

sion and conquest of France, in prosecution of the dying advice of his father:

" ——— to busy giddy minds
" In foreign quarrels; that action, thence borne out,
" Might waste the memory of former days:"

that his subjects might have sufficient employment to mislead their attention from the nakedness of his title to the crown. The zeal and eloquence of the Archbishop are owing to similar motives. RITSON.

[4] — Also king Lewis the TENTH,] The word *ninth* has been inserted by some of the modern editors. The old copies read *tenth*. *Ninth* is certainly wrong, and *tenth* certainly right. Isabel was the wife of Philip the second, father of Lewis the *ninth*, and grandfather of Lewis the *tenth*. RITSON.

" — Lewis the *tenth*." This is a mistake, (as is observed in The Gentleman's Magazine, vol. liii. Part II. p. 588,) into which Shakspeare was led by Holinshed, (vol. ii. p. 546, edit. 1577), whom he copied. St. Lewis, (for he is the person here described,) the grandson of Queen Isabel, the wife of Philip II. King of France, was Lewis the *Ninth*. He was the son of Lewis VIII. by the Lady Blanch of Castile. In Hall's Chronicle, Henry V. folio iiii. b. (which Holinshed has closely followed, except in this particular error, occasioned by either his own or his printer's inaccuracy,) Lewis is rightly called the *Ninth*. Here therefore we have a decisive proof that our author's guide in all his historical plays was Holinshed, and not Hall. See n. 8, p. 267. I have however left the error uncorrected, on the same principle on which similar errors in Julius Cæsar, into which Shakspeare was led by the old translation of Plutarch, have been suffered to remain undisturbed; and also, because it ascertains a fact of some importance. MALONE.

[5] King Lewis his SATISFACTION,] He had told us just above,

To hold in right and title of the female:
So do the kings of France unto this day;
Howbeit they would hold up this Salique law,
To bar your highness claiming from the female;
And rather choose to hide them in a net,
Than amply to imbare their crooked titles [6]

that Lewis could not wear the crown with a safe conscience, "till *satisfied*," &c. THEOBALD.

[6] — IMBARE their crooked titles —] Mr. Pope reads:

"Than *openly imbrace*——."

But where is the antithesis betwixt *hide* in the preceding line, and *imbrace* in this? The two old folios read:

"Than amply to *imbarre*——."

We certainly must read, as Mr. Warburton advised me:

"Than amply to *imbare*——."

lay open, display to view. I am surprized Mr. Pope did not start this conjecture, as Mr. Rowe had led the way to it in his edition; who reads:

"Than amply to make *bare* their crooked titles."

THEOBALD.

Mr. Theobald might have found, in the 4to. of 1608, this reading:

"Than amply to *embrace* their crooked *causes*;"

out of which line Mr. Pope formed his reading, erroneous indeed, but not merely capricious. JOHNSON.

The quarto, 1600, reads—*imbace*.

I have met with no example of the word—*imbare*. To *unbar* is *to open*, and might have been the word set down by the poet, in opposition to—*bar*.

So, in the first scene of Timon, the poet says, "I'll *unbolt* to you."

To *embar*, however, seems, from the following passage in the first book of Stanyhurst's translation of Virgil, 1583, to signify to *break or cut off abruptly*:

"Heere Venus *embarring* his tale," &c.

Yet, as to *bar*, in Much Ado About Nothing, is to strengthen,—

"—— that is stronger made,
"Which was before *barr'd* up with ribs of iron—,"

so, *amply* to *unbar*, may mean to *weaken* by an open display of invalidity.

As *imbare*, however, is not unintelligible, and is defended by the following able criticks, I have left it in the text. STEEVENS.

I have no doubt but *imbare* is the right reading. Though the editor who has adopted it seems to argue against it, it makes the sense more clear than any of the other readings proposed.

Usurp'd from you and your progenitors.

K. Hen. May I, with right and conscience, make this claim?

Cant. The sin upon my head, dread sovereign!
For in the book of Numbers is it writ,—
When the son dies, let the inheritance
Descend unto the daughter. Gracious lord,
Stand for your own; unwind your bloody flag;
Look back unto your mighty ancestors:
Go, my dread lord, to your great grandsire's tomb *,
From whom you claim; invoke his warlike spirit,
And your great uncle's, Edward the black prince;
Who on the French ground play'd a tragedy,
Making defeat on the full power of France;
Whiles his most mighty father on a hill
Stood smiling, to behold his lion's whelp
Forage in blood of French nobility [7].
O noble English, that could entertain
With half their forces the full pride † of France;

* Quarto, *grave*. † Quarto, *power*.

Imbare, in the last line, is naturally opposed to *hide* in that which precedes, and it differs but little from the reading of the quarto 1600. The objection that there is no such word as *imbare*, can have but little weight. It is a word so fairly deduced, and so easily understood, that an author of much less celebrity than Shakspeare, had a right to coin it. M. Mason.

In the folio the word is spelt *imbarre*. *Imbare* is, I believe, the true reading. It is formed like *impaint*, *impawn*, and many other similar words used by Shakspeare. Malone.

7 Whiles his most mighty father on a hill
Stood smiling, &c.] This alludes to the battle of Cressy, as described by Holinshed: "The earle of Northampton and others sent to the king, *where he stood aloft on a windmill-hill;* the king demanded if his sonne were slaine, hurt, or felled to the earth. No, said the knight that brought the message, but he is sore matched. Well, (said the king,) returne to him and them that sent you, and saie to them, that they send no more to me for any adventure that falleth, so long as my son is alive; for I will that this journeye be his, with the honour thereof. The slaughter of the French was great and lamentable at the same battle, fought the 26th August, 1346." *Holinshed*, vol. ii. p. 372, col. i.
Bowle.

And let another half stand laughing by,
All out of work, and cold for action [8]!

Ely. Awake remembrance of these valiant dead,
And with your puissant arm renew their feats:
You are their heir, you sit upon their throne;
The blood and courage, that renowned them,
Runs in your veins; and my thrice-puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprizes.

Exe. Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood.

West. They know, your grace hath cause, and means, and might;
So hath your highness [9]; never king of England

[8] — and COLD for action!] i. e. cold for *want of* action. So Lyly, in Euphues and his England, 1581: "— if he were too long for the bed, Procrustes cut off his legs, for *catching cold*, i. e. for *fear of* catching cold. MALONE.

I always regarded the epithet *cold* as too clear to need explanation. The soldiers were eager to *warm* themselves by *action*, and were cold for want of it. A more recondite meaning, indeed, may be found; a meaning which will be best illustrated by a line in Statius, Theb. vi. 395:

Concurrit summos *animosum frigus* in artus. STEEVENS.

[9] They know, your GRACE HATH cause, and means, and might;
So hath your highness;] We should read:

"—— your *race had* cause,"

which is carrying on the sense of the concluding words of Exeter:

"As did the former lions of your blood;"

meaning Edward III. and the Black Prince. WARBURTON.

I do not see but the present reading may stand as I have pointed it. JOHNSON.

Warburton's amendment is unnecessary; but surely we should point the passage thus:

"They know your grace hath cause; and means, and might,
"So hath your highness;"

Meaning that the king had not only a good cause, but force to support it. *So*, in this place, has the force of *also*, or *likewise*.
M. MASON.

Had nobles richer, and more loyal subjects;
Whose hearts have left their bodies here in England,
And lie pavilion'd in the fields of France.

Cant. O, let their bodies follow, my dear liege,
With blood [1], and sword, and fire, to win your right:
In aid whereof, we of the spiritualty
Will raise your highness such a mighty sum,
As never did the clergy at one time
Bring in to any of your ancestors.

K. Hen. We must not only arm to invade the French;
But lay down our proportions to defend
Against the Scot, who will make road upon us
With all advantages.

Cant. They of those marches [2], gracious sovereign,
Shall be a wall sufficient to defend
Our inland from the pilfering borderers.

K. Hen. We do not mean the coursing snatchers* only,
But fear the main intendment of the Scot [3],

* Quarto, *sneakers.*

"So *hath* your highness." i. e. your highness hath indeed what they think and know you have. Malone.

[1] With BLOOD, &c.] Old copy—*bloods*. Corrected in the third folio. Malone.

This and the foregoing line Dr. Warburton gives to Westmoreland, but with so little reason that I have continued them to Canterbury. The credit of old copies, though not great, is yet more than nothing. Johnson.

[2] They of those MARCHES,] The *marches* are the *borders*, the *limits*, the *confines*. Hence the *Lords Marchers*, i. e. the lords presidents of the *marches*, &c. So, in the first canto of Drayton's Barons' Wars:

"When now the *marchers* well upon their way," &c.
Steevens.

[3] — the main INTENDMENT of the Scot,] *Intendment* is here perhaps used for *intention*, which, in our author's time, signified *extreme exertion*. The *main intendment* may, however, mean, the *general disposition*. Malone.

Who hath been still a giddy neighbour[4] to us;
For you shall read, that my great grandfather
Never went with his forces into France[5],
But that the Scot on his unfurnish'd kingdom
Came pouring, like the tide into a breach,
With ample and brim fulness of his force;
Galling the gleaned land with hot essays;
Girding with grievous siege, castles and towns;
That England, being empty of defence,
Hath shook, and trembled at the bruit thereof *.

Cant. She hath been then more fear'd[6] than harm'd, my liege:

* Folio, *at the ill neighbourhood.*

Main intendment, I believe, signifies—*exertion in a body.* The king opposes it to the less consequential inroads of *detached parties.* Steevens.

4 — giddy neighbour —] That is, inconstant, changeable. Johnson.

5 Never went with his forces into France,] The quartos, 1600 and 1608, read:

" —— never my great grandfather
" *Unmask'd* his power for France—."

What an opinion the Scots entertained of the defenceless state of England, may be known by the following passage from The Battle of Floddon, an ancient historical poem:

" For England's king, you understand,
" To France is past with all his peers:
" There is none at home left in the land,
" But joult-head monks, and bursten freers.
" Of ragged rusties, without rules,
" Of priests prating for pudding shives;
" Of milners madder than their mules,
" Of wanton clerks, waking their wives."

Thus also in Wyntown's Cronykil, b. viii. ch. xl. v. 96:

" Thai sayd, that thai mycht rycht welle fare
" Til Lwndyn, for in Ingland than
" Of gret mycht wes left ná man,
" For, thai sayd, all war in Frawns,
" Bot sowteris, skynneris, or marchauns." Steevens.

6 — fear'd—] i. e. frightened. Malone.

So, in Measure for Measure:

" Setting it up to *fear* the birds of prey." Steevens.

For hear her but exampled by herself,—
When all her chivalry hath been in France,
And she a mourning widow of her nobles,
She hath herself not only well defended,
But taken, and impounded as a stray,
The king of Scots; whom she did send to France *,
To fill king Edward's fame with prisoner kings;
And make your chronicle as rich with praise [8],
As is the ooze and bottom of the sea
With sunken wreck and sumless treasuries [9].

West. But there's a saying, very old and true [1],—

If that you will France win,
Then with Scotland first begin [2]:

* Quarto, *Whom like a caytiffe she did leade to France.*

[8] And make YOUR chronicle as rich with praise, &c.] The similitude between the chronicle and the sea consists only in this, that they are both full, and filled with something valuable. The quarto has *your*, the folio *their* chronicle.

Your and *their*, written by contraction *yr*, are just alike, and *her*, in the old hands, is not much unlike *yr*. I believe we should read *her* chronicle. JOHNSON.

Your chronicle means, I think, the chronicle of *your* kingdom, England. MALONE.

[9] — and SUMLESS treasuries.] The quartos, 1600 and 1608, read:

"—— and *shipless* treasury." STEEVENS.

[1] *West.* But there's a saying, &c.] This speech, which is dissuasive of war with France, is absurdly given to one of the churchmen in confederacy to push the king upon it, as appears by the first scene of this Act. Besides, the poet had here an eye to Hall, who gives this observation to the Duke of Exeter. But the editors have made Ely and Exeter change sides, and speak one another's speeches: for this, which is given to Ely, is Exeter's; and the following given to Exeter, is Ely's. WARBURTON.

This speech is given in the folio to the Bishop of Ely. But it appears from Holinshed, (whom our author followed,) and from Hall, that these words were the conclusion of the Earl of Westmoreland's speech; to whom, therefore, I have assigned them. In the quarto *Lord* only is prefixed to this speech. Dr. Warburton and the subsequent editors attributed it to *Exeter*, but certainly without propriety; for he, on the other hand, maintained that "he whiche would Scotland winne, with France must first beginne." MALONE.

For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking, and so sucks her princely eggs;
Playing the mouse in absence of the cat,
To spoil and havock more than she can eat [3].

Exe. It follows then, the cat must stay at home:
Yet that is but a curs'd necessity [4]:

[2] *If that you will France win*, &c.] Hall's Chronicle, Hen. V. year 2, fol. 7, (p. 2,) x. Pope.

It is likewise found in Holinshed, and in the old anonymous play of King Henry V. Steevens.

[3] To spoil and havock more than she can eat.] It is not much the quality of the mouse to tear the food it comes at, but to run over it and defile it. The old quarto reads, *spoile;* and the two first folios, *tame:* from which last corrupted word, I think, I have retrieved the poet's genuine reading, *taint*. Theobald.

[4] Yet that is but a curs'd necessity;] So, the old quarto [1600]. The folios read *crush'd:* neither of the words convey any tolerable idea; but give us a counter-reasoning, and not at all pertinent. We should read—"*'scus'd* necessity." It is Exeter's business to show there is no real necessity for staying at home: he must therefore mean, that though there be a seeming necessity, yet it is one that may be well *excus'd* and *got over*.
Warburton.

Neither the old readings nor the emendation seem very satisfactory. "A *curs'd* necessity" has no sense; "a *'scus'd* necessity" is so harsh that one would not admit it, if any thing else can be found. "A *crush'd* necessity" may mean 'a *necessity* which is *subdued* and *overpowered* by contrary reasons.' We might read—"a *crude* necessity," a *necessity* not *complete*, or not well considered and digested; but it is too harsh.

Sir T. Hanmer reads:

"Yet that is not *o' course a* necessity." Johnson.

"A *curs'd* necessity" means, I believe, only *an unfortunate necessity*. *Curs'd*, in colloquial phrase, signifies any thing *unfortunate*. So we say, such a one leads a *cursed* life; another has got into a *cursed* scrape. It may mean, a necessity *to be execrated*.

This vulgarism is often used by Sir Arthur Gorges, in his translation of Lucan, 1614. So, book vii. p. 293:

"His *cursed* fortune he condemned."

Again, p. 297:

"—— on the cruel destinies
"The people pour out *cursed* cries."

Since we have locks to safeguard necessaries,
And pretty traps [5] to catch the petty thieves,
While that the armed hand doth fight abroad,
The advised head defends itself at home:
For government, though high, and low, and lower [6],
Put into parts, doth keep in one concent [7];

Again, in Chapman's translation of the 5th Odyssey:

" —— while thus discourse he held,
" A *curs'd* surge 'gainst a cutting rock impell'd
" His naked body." STEEVENS.

Mr. M. Mason justly observes that this interpretation, though perhaps the true one, does not agree with the context; [Yet that is *but* an *unfortunate* necessity, *since* we, &c.] and therefore proposes to read—

" Yet that is *not* a curs'd necessity."

But and *not* are so often confounded in these plays, that I think his conjecture extremely probable. See vol. xiv. p. 92, n. 5. It is certainly (as Dr. Warburton has observed) the speaker's business to show that there is no real necessity for staying at home.

MALONE.

5 And PRETTY traps—] Thus the old copy; but I believe we should read *petty*.

Pretty, however, is a term colloquially employed by our author in Romeo and Juliet:

" —— my daughter's of a *pretty* age." STEEVENS.

6 For GOVERNMENT, though HIGH, and LOW, and LOWER,] The foundation and expression of this thought seems to be borrowed from Cicero, De Republica, lib. ii.: " Sic ex *summis*, et *mediis*, et *infimis* interjectis *ordinibus*, ut *sonis*, moderatam ratione civitatem, *consensu* dissimiliorum *concinere*; et quæ *harmonia* à *musicis* dicitur in cantu, eam esse in *civitate concordiam*."

THEOBALD.

7 —in one CONCENT;] I learn from Dr. Burney, that *consent* is connected harmony, in general, and not confined to any specific consonance. " Thus, (says the same elegant and well-informed writer,) *concentio* and *concentus* are both used by Cicero for the union of voices or instruments in what we should now call a *chorus*, or *concert*.

In the same sense I suppose Ben Jonson to have used the word in his Volpone, Act III. Sc. IV.:

" —— as Plato holds, your music
" (And so does wise Pythagoras, I take it)
" Is your true rapture, when there is *consent*
" In face, in voice," &c. STEEVENS.

Congruing [8] in a full and natural close,
Like musick.

Cant. True: therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience [9]: for so work the honey bees;
Creatures, that, by a rule in nature, teach
The act of order [1] to a peopled kingdom.
They have a king [2], and officers of sorts [3]:

[8] Congruing—] The folio has *congreeing*. The quarto *congrueth*. Corrected by Mr. Pope. Malone.

In the old quarto, 1608, the passage stands thus:

"For government, though high or low, being put into parts,
"*Congrueth* with a mutuall consent like musicke."

Steevens.

[9] Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience:] Neither the sense nor the construction of this passage is very obvious. The construction is, 'endeavour,—as an aim or butt to which endeavour, obedience is fixed.' The sense is, 'that all endeavour is to terminate in obedience, to be subordinate to the publick good and general design of government.'

Johnson.

[1] The act of order —] *Act* here means *law*, or *statute*; as appears from the old quarto, where the words are, "Creatures that by awe *ordain* an *act* of order to a peopled kingdom."

Mr. Pope changed *act* to *art*, and was followed by all the subsequent editors. Malone.

[2] — for so work the honey bees;——

They have a king, &c.] Our author, in this parallel, had, I have no doubt, the following passage, in Lyly's Euphues and his England, 1580, in view: "In like manner, Euphues, is the government of a monarchie,—that it is neither the wise foxe nor the malicious woolfe, should venture so farre, as to learne whether the lyon sleepe or wake in his denne, whether the prince fast or feast in the court; but this should be their order,—to understand there is a king, but what he doth, is for the gods to examine, whose ordinance he is, not for men whose overseer he is. Then how vain is it,—that the foot should neglect his office, to correct the face; or that subjects should seeke more to know what their princes doe, than what they are; wherein they shew themselves as bad as beasts, and much worse than my bees, who, in my conceit,

Where some, like magistrates, correct at home;
Others, like merchants, venture trade abroad[4];

observe more *order* than they. If I might crave pardon, I would a little acquaint you with the *commonwealth* of my *bees*.—I have for the space of these twenty yeeres dwelt in this place, taking no delight in any thing but only keeping my bees, and marking them; and this I find, which had I not seen I should hardly have believed, that they use as great wit by induction, and art by workmanship, as ever man hath or can; using between themselves no lesse justice than wisdome, and yet not so much wisdome as majestie; insomuch as thou wouldest thinke that they were a *kind of people*, a commonwealth of Plato; where they all labour, all gather hony, flie together in a swarme, eat in a swarme, and sleepe in a swarme. *They live under a law*, using great reverence to their elder as to the wiser. They choose *a king*, whose *palace* they frame, both braver in shew, and stronger in substance.—If their prince die, they know not how to live; they languish, weepe, sigh, neither intending their worke, nor keeping their old society. And that which is most marvellous and almost incredible, if there be any that hath disobeyed his commandment, either of purpose or unwitting, he killeth himself with his own sting, as an *executioner* to his own stubbornnesse. The king himselfe hath a sting, which he useth rather for honour than punishment. And yet, Euphues, albeit they live under a prince, they have their priviledges, and as great liberties as strait lawes. They call a parliament, wherein they consult for lawes, statutes, penalties, choosing *officers*, and creating their *king*.—*Every one hath his office; some trimming the honey, some working the wax, one framing hives, another the combes;* and that so artificially, that Dedalus could not with greater art or excellency better dispose the orders, measures, proportions, distinctions, joints, and circles. Diverse *hew*, others *polish*, and are careful to do their worke so strongly as they may resist the craft of such *drones* as seek to live by their labours; which maketh them to keepe watch and ward, as living in a camp to others, and as in a court to themselves.—*When they goe forth to worke, they marke the winde*, the *clouds*, and whatsoever doth threaten either their ruin or rage; and *having gathered out of every flower hony, they return, loaded in their mouthes, thighes, winges, and all the body;* whom they that tarried at home receive readily, as easing their backs of *so great burthens*. The king himselfe, not idle, goeth up and down, intreating, threatening, commanding; using the counsel of a sequell, but not losing the dignity of a prince; preferring those that labour in greater authority, and *punishing those that loiter with due severity*."—"The commonwealth of your bees [replied Euphues] did so delight me, that I

Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds;
Which pillage they with merry march bring home
To the tent-royal of their emperor:
Who, busied in his majesty, surveys
The singing masons [5] building roofs of gold;
The civil [6] citizens kneading up the honey [7];
The poor mechanick porters crouding in
Their heavy burdens at his narrow gate;
The sad-ey'd justice, with his surly hum,
Delivering up to éxecutors [8] pale

was not a little sorry, that either their estates have not been longer, or your leisure more; for in my simple judgment, there was *such an orderly government that men may not be ashamed to imitate them.*" MALONE.

[3] — and officers of SORTS:] Thus the folio. The quarto reads —*sort*; i. e. high rank. See vol. vii. p. 7, n. 7; and vol. ix. p. 171, n. 2. MALONE.

"Officers of *sorts*" means 'officers of different degrees.' In a London haberdasher's bill to his customer in the country, I lately saw the following charge: "To thread of *sorts*;" i. e. of different kinds. STEEVENS.

In confirmation of Mr. Steevens's opinion it may be observed, that in A True Relation of the Admirable Voyage and Travel of William Bush, &c. 4to. 1607, we have "— drummes and *sortes* of musicke." REED.

[4] — VENTURE trade abroad;] To *venture trade* is a phrase of the same import and structure as to *hazard battle*. JOHNSON.

[5] The singing masons —] Our author probably had here two images in his thoughts. The hum of a bee is obvious. I believe he was also thinking of a common practice among masons, who, like many other artificers, frequently sing while at work: a practice that could not have escaped his observation. MALONE.

[6] — civil —] i. e. sober, grave. So, in Twelfth Night: "Where is Malvolio? he is sad and *civil*." See vol. xi. p. 448, n. 3. STEEVENS.

[7] — KNEADING up the honey;] To *knead* the honey gives an easy sense, though not physically true. The bees do, in fact, *knead* the wax more than the honey, but that Shakspeare perhaps did not know. JOHNSON.

The old quartos read—"*lading* up the honey." STEEVENS.

[8] — to *éxecutors* —] *Executors* is here used for *executioners*. MALONE.

The lazy yawning drone. I this infer,—
That many things, having full reference
To one concent, may work contrariously;
As many arrows, loosed several ways,
Fly to one mark;
As many several ways meet in one town;
As many fresh streams run in one self sea;
As many lines close in the dial's center;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat [9]. Therefore to France, my liege.
Divide your happy England into four;
Whereof take you one quarter into France,
And you withal shall make all Gallia shake.
If we, with thrice that power left at home,
Cannot defend our own door from the dog,
Let us be worried; and our nation lose
The name of hardiness, and policy.

K. Hen. Call in the messengers sent from the Dauphin.

[*Exit an Attendant. The King ascends his Throne.*

Now are we well resolv'd: and,—by God's help;
And yours, the noble sinews of our power,—
France being ours, we'll bend it to our awe,
Or break it all to pieces: Or there we'll sit,
Ruling in large and ample empery [1],
O'er France, and all her almost kingly dukedoms;
Or lay these bones in an unworthy urn,

It is so used by other authors. Thus, Burton, in the preface to his Anatomy of Melancholy, p. 38, edit. 1632:

"—— tremble at an *executor*, and yet not feare hell-fire."
STEEVENS.

9 Without DEFEAT.] The quartos 1600 and 1608 read:
"Without *defect*." STEEVENS.

1 — empery,] This word, which signifies *dominion*, is now obsolete, though formerly in general use. So, in Claudius Tiberius Nero, 1607:

"Within the circuit of our *empery*." STEEVENS.

Tombless, with no remembrance over them:
Either our history shall, with full mouth,
Speak freely of our acts; or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worship'd with a paper epitaph [2].

[2] — with a PAPER epitaph.] This is the reading of the quartos, adopted by Mr. Malone. Mr. Steevens reads with the folio—*waxen*.

Either a *waxen* or a *paper* epitaph is an epitaph easily obliterated or destroyed; one which can confer no lasting honour on the dead.

To the ancient practice of writing on *waxen* tablets Shakspeare again alludes in the first scene of Timon of Athens:

"———— but moves itself
"In a wide sea of *wax*."

See notes on this passage.

Thus also, in G. Whetstone's Garden of Unthriftiness, 1576:

"In *waxe*, say I, men easily grave their will;
"In marble stone the worke with paine is wonne:
"But perfect once, the print remaineth still,
"When *waxen* seales by every browse are donne."

STEEVENS.

The second reading is more unintelligible, to me at least, than the other: a grave not *dignified* with the slightest memorial.

JOHNSON.

I think this passage has been misunderstood. Henry says, "he will *either* rule with full dominion in France, *or* die in the attempt, and lay his bones in a paltry urn, without a tomb, or any remembrance over him." With a view to the alternative that he has just stated, he adds, by way of apposition and illustration, "either the English Chronicles shall speak, *trumpet-tongued*, to the world, of my victories in France, or, being defeated there, my death shall scarcely be *mentioned in history;* shall not be *honoured* by the best epitaph a prince can have, the *written* account of his achievements."—A *paper* epitaph, therefore, or, in other words, an historical eulogy, instead of a *slight* token of respect, is mentioned by Henry as the most honourable memorial; and Dr. Johnson's objection founded on the incongruity of saying that his grave should not be *dignified* by the *slightest* memorial, falls to the ground.

Dryden has a similar expression in the dedication of his poem entitled Eleonora to the Earl of Abingdon: "Be pleased to accept of these my unworthy labours; this *paper monument*."

The misrepresentation, I conceive, arose from understanding a figurative expression literally, and supposing that a paper epitaph meant an epitaph written on a paper, to be *affixed to a tomb*.

Enter Ambassadors of France.

Now are we well prepar'd to know the pleasure
Of our fair cousin Dauphin; for, we hear,
Your greeting is from him, not from the king.

Amb. May it please your majesty, to give us leave

Waxen, the reading of the folio, when it is used by Shakspeare metaphorically, signifies soft, yielding, taking an impression easily; (so, in Twelfth-Night, "women's *waxen hearts;*" and, in The Rape of Lucrece, "For men have marble, women *waxen* minds," &c.) and consequently might mean also—easily obliterated: but this meaning is quite inconsistent with the context; for in the former part of the passage the event of Henry's being buried without a tomb, and without an *epitaph*, has been already stated, and therefore the want of an epitaph (in its literal acceptation) could not with propriety again be insisted on, in the latter member of the sentence, which relates to a different point; the question in this place being only, whether his deeds should be emblazoned by narration, or his *actions* and his bones together consigned to "dust and damn'd *oblivion*." If any alteration was made by the author, in this passage, he might perhaps have changed the epithet *paper* to *lasting;* and the transcriber who prepared the folio copy for the press, might have been deceived by his ear, and have written *waxen* instead of the latter word. There is not indeed much similarity in the sound of the two words; but mistakes equally gross are found in these plays, which, it is highly probable, happened in this way. Thus, in this very play, the folio has *name* for *mare*. See p. 296, n. 5. Our poet's 55th Sonnet furnishes a strong confirmation of my interpretation of this passage:

"Not marble, nor the gilded monuments
"Of princes, shall out-live this powerful rhyme;
"But you shall shine more bright in these contents
"Than unswept stone, besmear'd with sluttish time.
"When wasteful war shall statues overturn,
"And broils root out the work of masonry,
"Nor Mars his sword, nor war's quick fire, shall burn
"The living record of your memory;" &c.

So also, in his 81st Sonnet:

"Your *monument* shall be my gentle verse." Malone.

Mr. Gifford thinks the expression—a *waxen* epitaph, alludes to a custom still prevalent on the Continent, and anciently in this country, to affix laudatory poems, epitaphs, &c. to the herse, with pins, *wax*, paste, &c. See his edition of Ben Jonson, vol. ix. p. 58. Boswell.

Freely to render what we have in charge;
Or shall we sparingly show you far off,
The Dauphin's meaning *, and our embassy?
K. Hen. We are no tyrant, but a Christian king;
Unto whose grace our passion is as subject,
As are our wretches fetter'd in our prisons:
Therefore, with frank and with uncurbed plainness,
Tell us the Dauphin's mind.
Amb. Thus then, in few.
Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, king Edward the third.
In answer of which claim, the prince our master
Says,—that you savour too much of your youth;
And bids you be advis'd, there's nought in France,
That can be with a nimble galliard won[3];
You cannot revel into dukedoms there:
He therefore sends you, meeter for your spirit,
This tun of treasure; and, in lieu of this,
Desires you, let the dukedoms, that you claim,

* Quarto, *pleasure*.

[3] — a nimble GALLIARD won;] A *galliard* was an *ancient dance*, now obsolete. So, in All for Money, 1574:

"Where shall we get a pipe, to play the devil a *galliard?*"
STEEVENS.

Galliards are thus described by Sir John Davis, in his poem called Orchestra:

"But for more diverse and more pleasing show,
"A swift and wand'ring dance she did invent,
"With passages uncertain to and fro,
"Yet with a certain answer and consent
"To the quick musick of the instrument.
"Five was the number of the musick's feet,
"Which still the dance did with five paces meet;
"A gallant dance, that lively doth bewray
"A spirit and a virtue masculine,
"Impatient that her house on earth should stay,
"Since she herself is fiery and divine:
"Oft doth she make her body upward fine;
"With lofty turns and capriols in the air,
"Which with the lusty tunes accordeth fair." REED.

Hear no more of you. This the Dauphin speaks.
K. Hen. What treasure, uncle?
Exe. Tennis-balls, my liege [4].
K. Hen. We are glad, the Dauphin is so pleasant with us [5];
His present, and your pains, we thank you for:
When we have match'd our rackets to these balls,
We will, in France, by God's grace, play a set,
Shall strike his father's crown into the hazard:
Tell him, he hath made a match with such a wrangler,
That all the courts of France will be disturb'd
With chaces [6]. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.

4 Tennis-balls, my liege.] In the old play of King Henry V. already mentioned, this present consists of *a gilded tun of tennis-balls and a carpet*. Steevens.

5 We are glad, the Dauphin is so pleasant with us;] Thus stands the answer of King Henry in the same old play:

"My lord, prince Dolphin is very pleasant with me.
"But tell him, that instead of balls of leather,
"We will toss him balls of brass and of iron:
"Yea, such balls as never were toss'd in France.
"The proudest tennis-court in France shall rue it."

The same circumstance also is thus expressed in Michael Drayton's Battle of Agincourt:

"I'll send him balls and rackets if I live;
"That they such racket shall in Paris see,
"When over line with bandies I shall drive;
"As that, before the set be fully done,
"France may perhaps into the hazard run." Steevens.

6 — chaces.] *Chace* is a term at tennis. Johnson.

So, in Sidney's Arcadia, book iii.: "Then Fortune (as if she had made *chases* enow on the one side of that bloody *Tenis-court*) went on the other side of the line," &c.

The *hazard* is a place in the tennis-court into which the ball is sometimes struck. Steevens.

A *chace*, at tennis, is that spot where a ball falls, beyond which the adversary must strike his ball to gain a point or *chace*. At long tennis, it is the spot where the ball leaves off rolling. We see, therefore, why the king has called himself a *wrangler*. Douce.

We never valu'd this poor seat of England [7];
And therefore, living hence [8], did give ourself

7 — this poor SEAT of England;] By the *seat* of England, the King, I believe, means the *throne*. So, Othello boasts that he is descended "from men of *royal siege*." Henry afterwards says, he will rouse him in his *throne* of *France*. The words below, "I will keep my *state*," likewise confirm this interpretation. For this meaning of the word *state*, see vol. xi. p. 164, n. 5. So, in King Richard II.:

"Yea, distaff-women manage rusty bills
"Against thy *seat*."

Again, in King Richard III.:

"The supreme *seat*, the throne majestical—."

Again, in King Henry VI. Part II.:

"The rightful heir to *England's royal seat*." MALONE.

8 And therefore, living HENCE,] This expression has strength and energy: he never valued England, and therefore lived *hence*, i. e. as if absent from it. But the Oxford editor alters *hence* to *here*. WARBURTON.

Living hence means, I believe, *withdrawing from the court*, the place in which he is now speaking.

Perhaps Prospero, in The Tempest, has more clearly expressed the same idea, when he says:

"The government I cast upon my brother,
"And *to my state grew stranger*." STEEVENS.

In King Richard II. Act V. Sc. II. King Henry IV. complains that he had not seen his son for three months, and desires that he may be enquired for among the taverns, where he daily frequents,—

"With unrestrain'd and loose companions."

See also King Henry IV. Part II. Act III. Sc. II.:

"Thy place in council thou hast rudely lost,
"Which by thy younger brother is supplied;
"And art almost an *alien* to the hearts
"Of all *the court* and princes of my blood."

There can therefore be no doubt that Mr. Steevens's explanation is just. *Hence* refers to the *seat* or *throne of England* mentioned in the preceding line, on which Henry is now sitting. An anonymous Remarker says, "It is evident that the word *hence* implies *here*." If *hence* means *here*, any one word, as Dr. Johnson has somewhere observed, may stand for another. It undoubtedly does not signify *here* in the present passage; and if it did, would render what follows nonsense. MALONE.

The more I consider this passage, and the remarks of its various commentators, the more convinced I am that the present reading cannot be reconciled to sense. M. MASON.

To barbarous license; As 'tis ever common,
That men are merriest when they are from home.
But tell the Dauphin,—I will keep my state;
Be like a king, and show my sail of greatness,
When I do rouse me in my throne of France:
For that I have laid by[9] my majesty,
And plodded like a man for working days;
But I will rise there with so full a glory,
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.
And tell the pleasant prince,—this mock of his
Hath turn'd his balls to gun-stones[1]; and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them: for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten, and unborn,
That shall have cause to curse the Dauphin's scorn.
But this lies all within the will of God,
To whom I do appeal; And in whose name,
Tell you the Dauphin I am coming on,
To venge me as I may, and to put forth

9 For THAT I have laid by—] To qualify myself for this undertaking, I have descended from my station, and studied the arts of life in a lower character. JOHNSON.

The quartos 1600 and 1608 read—"For *this*." STEEVENS.

1 — his balls to GUN-STONES;] When ordnance was first used, they discharged balls, not of iron, but of stone. JOHNSON.

So, Holinshed, p. 947: "About seaven of the clocke marched forward the light pieces of ordinance, with *stone* and powder."

In the Brut of England it is said, that when Henry the Fifth before Hare-flete received a taunting message from the Dauphine of France, and a ton of tennis-balls by way of contempt, "he anone lette make tenes balles for the Dolfin (Henry's ship) in all the haste that they myght, and they were great *gonnestones* for the Dolfin to playe with alle. But this game at tennis was too rough for the besieged, when Henry playede at the tenes with his hard *gonnestones*," &c. STEEVENS.

My rightful hand in a well-hallow'd cause.
So, get you hence in peace; and tell the Dauphin,
His jest will savour but of shallow wit,
When thousands weep, more than did laugh at it.—
Convey them with safe conduct.—Fare you well.
[*Exeunt Ambassadors.*

Exe. This was a merry message.

K. Hen. We hope to make the sender blush at it. [*Descends from his Throne.*

Therefore, my lords, omit no happy hour,
That may give furtherance to our expedition:
For we have now no thought in us but France;
Save those to God, that run before our business.
Therefore, let our proportions for these wars
Be soon collected; and all things thought upon,
That may, with reasonable swiftness, add
More feathers to our wings [2]; for, God before,
We'll chide this Dauphin at his father's door.
Therefore, let every man now task his thought [3],
That this fair action may on foot be brought.
[*Exeunt.*

ACT II.

Enter Chorus.

Chor. Now all the youth of England [4] are on fire,
And silken dalliance in the wardrobe lies;

[2] — with REASONABLE swiftness, add
More feathers to our WINGS;] So, in Troilus and Cressida:
" ——— set
" The very *wings* of *reason* to his heels." STEEVENS.

[3] — task his thought,] The same phrase has already occurred at the beginning of the present scene:
" That *task our thoughts*, concerning us and France."
See p. 265, n. 1. STEEVENS.

[4] Now all the youth of England —] I think Mr. Pope mis-

Now thrive the armourers, and honour's thought
Reigns solely in the breast of every man:
They sell the pasture now to buy the horse;
Following the mirror of all Christian kings,
With winged heels, as English Mercuries.
For now sits Expectation in the air;
And hides a sword, from hilts unto the point,
With crowns imperial, crowns, and coronets[5],
Promis'd to Harry, and his followers.
The French, advis'd by good intelligence
Of this most dreadful preparation,
Shake in their fear; and with pale policy
Seek to divert the English purposes.
O England!—model to thy inward greatness,
Like little body with a mighty heart,—
What might'st thou do, that honour would thee do,

taken in transposing this Chorus, [to the end of the first scene of the second Act,] and Mr. Theobald in concluding the [first] Act with it. The Chorus evidently introduces that which follows, not comments on that which precedes, and therefore rather begins than ends the Act; and so I have printed it. JOHNSON.

5 For now sits Expectation in the air;
And hides a sword, from hilts unto the point,
With crowns imperial, &c.] The imagery is wonderfully fine, and the thought exquisite. *Expectation sitting in the air* designs the height of their ambition; and the *sword hid from the hilt to the point with crowns and coronets*, that all sentiments of danger were lost in the thoughts of glory. WARBURTON.

The idea is taken from the ancient representation of trophies in tapestry or painting. Among these it is very common to see swords encircled with naval or mural crowns. *Expectation* is likewise personified by Milton, Paradise Lost, book vi.:

" —— while *Expectation* stood
" In horror—." STEEVENS.

In the Horse Armoury in the Tower of London, Edward III. is represented with two crowns on his sword, alluding to the two kingdoms, France and England, of both of which he was crowned heir. Perhaps the poet took the thought from a similar representation. TOLLET.

This image, it has been observed by Mr. Henley, is borrowed from a wooden cut in the first edition of Holinshed's Chronicle. MALONE.

Were all thy children kind and natural!
But see thy fault! France hath in thee found out
A nest of hollow bosoms, which he fills[6]
With treacherous crowns: and three corrupted men,—
One, Richard earl of Cambridge[7]; and the second,
Henry lord Scroop[8] of Marsham; and the third,
Sir Thomas Grey knight of Northumberland,—
Have, for the gilt of France[9], (O guilt, indeed!)
Confirm'd conspiracy with fearful France;
And by their hands this grace of kings[1] must die,

[6] — which HE —] i. e. the king of France. So, in King John:

"*England*, impatient of your just demands,
"Hath put *himself* in arms."

Hanmer and some other editors unnecessarily read—*she*.

Again, in a subsequent scene of the play before us:

"Though *France himself*, and such another neighbour,
"Stood in our way." MALONE.

[7] — Richard earl of Cambridge;] Was Richard de Coninsbury, younger son of Edmund of Langley, Duke of York. He was father of Richard Duke of York, father of Edward the Fourth. WALPOLE.

[8] Henry lord Scroop—] Was a third husband of Joan Duchess of York, (she had four,) mother-in-law of Richard Earl of Cambridge. MALONE.

[9] — the GILT of France,] *Gilt*, which, in our author, generally signifies *a display of gold*, (as in this play,

"Our gayness and our *gilt* are all besmirch'd.")

in the present instance means *golden money*. So, in An Alarum for London, 1602:

"To spend the victuals of our citizens,
"Which we can scarcely compass now for *gilt*."

STEEVENS.

[1] — this grace of kings —] i. e. he who does the greatest honour to the title. By the same kind of phraseology the usurper in Hamlet is called the *Vice of kings*, i. e. the opprobrium of them. WARBURTON.

Shakspeare might have found this phrase in Chapman's translation of the first book of Homer, 1598:

"—— with her the *grace of kings*,
"Wise Ithacus ascended—."

(If hell and treason hold their promises,)
Ere he take ship for France, and in Southampton.
Linger your patience on; and well digest [2]
The abuse of distance, while we force a play [3].
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton:
There is the playhouse now [4], there must you sit:

Again, in the 24th book [no date]:

"Idæus, guider of the mules, discern'd this *grace of men*."

STEEVENS.

[2] — WELL digest —] The folio, in which only these choruses are found, reads, and perhaps rightly—"*we'll* digest."

STEEVENS.

This emendation was made by Mr. Pope; and the words—*while we*, which are not in the old copy, were supplied by him.

MALONE.

[3] — while we FORCE A PLAY.] The two first words were added (as it should seem) very properly. To *force a play*, is to *produce a play by compelling many circumstances into a narrow compass*.

STEEVENS.

[4] And by their hands this grace of kings must die,
(If hell and treason hold their promises,)
Ere he take ship for France, and in Southampton.
Linger your patience on; and well digest
The abuse of distance, while we force a play.
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton:
There is the playhouse now,] I suppose every one that reads these lines looks about for a meaning which he cannot find. There is no connection of sense nor regularity of transition from one thought to the other. It may be suspected that some lines are lost, and in that case the sense is irretrievable. I rather think, the meaning is obscured by an accidental transposition, which I would reform thus:

"And by their hands this grace of kings must die,
"If hell and treason hold their promises.
"The sum is paid, the traitors are agreed,
"The king is set from London, and the scene
"Is now transported, gentles, to Southampton,
"Ere he take ship for France. And in Southampton
"Linger your patience on, and well digest
"The abuse of distance, while we force a play.
"There is the playhouse now—."

And thence to France shall we convey you safe,
And bring you back, charming the narrow seas [5]
To give you gentle pass; for, if we may,
We'll not offend one stomach [6] with our play.
But, till the king come forth [7], and not till then,
Unto Southampton do we shift our scene. [*Exit.*

This alteration restores sense, and probably the true sense. The lines might be otherwise ranged, but this order pleases me best. JOHNSON.

An unnecessary transposition of these *most plain and intelligible* lines has been offered by Dr. Johnson, on *his* supposition that every one who reads them "looks about for a meaning which he cannot find." In confirmation of their original arrangement, we learn from Stowe and Holinshed, the historians whom Shakspeare followed, and Dr. Johnson perhaps never thought worth consulting, that the plot against the king was laid by the conspirators at Southampton; a circumstance that is weakened, if not altogether cancelled, by the proposed arrangement. See a speech by King Henry in the ensuing act. DOUCE.

[5] —charming the narrow seas —] Though Ben Jonson, as we are told, was indebted to the kindness of Shakspeare for the introduction of his first piece, Every Man in his Humour, on the stage, and though our author performed a part in it, Jonson, in the prologue to that play, as in many other places, endeavoured to ridicule and depreciate him:

"He rather prays, you will be pleas'd to see
"One such to-day, as other plays should be;
"*Where neither chorus wafts you o'er the seas*," &c.

When this prologue was written is unknown. The envious author of it, however, did not publish it till 1616, the year of Shakspeare's death. MALONE.

Mr. Gifford has satisfactorily refuted this charge against Jonson. BOSWELL.

[6] We'll not offend one stomach —] That is, you shall pass the sea without the qualms of sea-sickness. JOHNSON.

[7] But, TILL the king COME forth,] Here seems to be something omitted. Sir T. Hanmer reads:

"But *when* the king *comes* forth—,"

which, as the passage now stands, is necessary. These lines, obscure as they are, refute Mr. Pope's conjectures on the true place of the Chorus; for they show that something is to intervene before the scene changes to Southampton. JOHNSON.

The Canons of Criticism read:

"—— and *but* till then.

And Mr. Heath approves the correction. STEEVENS.

SCENE I.

The Same. Eastcheap.

Enter NYM *and* BARDOLPH.

BARD. Well met, corporal Nym.

NYM. Good morrow, lieutenant Bardolph [8].

BARD. What, are ancient Pistol and you friends yet?

Mr. Roderick would read:

" —— and *but* till then;"

that is, "till the king appears next, you are to suppose the scene shifted to Southampton, and *no longer*; for *as soon as he comes forth, it will shift to France.*" But this does not agree with the fact; for a scene in London intervenes.

In The Merchant of Venice, 1600, printed by J. Roberts, *but* is printed for *not*:

" Repent *but* you that you shall lose your friend."

and the two words, in many other places, are confounded. See p. 278, n. 4. I suspect *but* is printed for *not* in the beginning of the line, and that *not* has taken the place of *but* afterwards. If we read:

" *Not* till the king come forth, and *but* till then—,"

the meaning will be: "We will *not* shift our scene unto Southampton, till the king makes his appearance on the stage, and the scene will be at Southampton *only* for the short time while he does appear on the stage; for soon after his appearance, it will change to France." MALONE.

[8] — lieutenant Bardolph.] At this scene begins the connection of this play with the latter part of King Henry IV. The characters would be indistinct, and the incidents unintelligible, without the knowledge of what passed in the two foregoing plays. JOHNSON.

The author of Remarks on the last edition of Shakspeare [1778] wishes to know, where Bardolph acquired this commission, (as he is no more than Falstaff's corporal in King Henry IV.) and calls on Mr. Steevens for information on this subject. If Shakspeare were now alive, he would perhaps find it as difficult to give the desired information as Mr. Steevens. The intelligent reader must long since have observed that our author not only neglected to compare his plays with each other, but that, even in the same play, "the latter end of his commonwealth sometimes forgets the beginning." MALONE.

Nym. For my part, I care not: I say little; but when time shall serve, there shall be smiles [9];—but that shall be as it may. I dare not fight; but I will wink, and hold out mine iron: It is a simple one; but what though? it will toast cheese; and it will endure cold as another man's sword will: and there's the humour of it [1].

Bard. I will bestow a breakfast, to make you friends; and we'll be all three sworn brothers to France [2]; let it be so, good corporal Nym.

9 — there shall be SMILES;] I suspect *smiles* to be a marginal direction crept into the text. It is natural for a man, when he threatens, to break off abruptly, and conclude, 'But that shall be as it may.' But this fantastical fellow is made to smile disdainfully while he threatens; which circumstance was marked for the player's direction in the margin. WARBURTON.

I do not remember to have met with these marginal directions for expression of countenance in any of our ancient manuscript plays: neither do I see occasion for Dr. Warburton's emendation, as it is vain to seek the precise meaning of every whimsical phrase employed by this eccentric character. Nym, however, having expressed his indifference about the continuation of Pistol's friendship, might have added, 'when time serves, there shall be smiles,' i. e. he should be merry, even though he was to lose it; or, that his face would be ready with a smile as often as occasion should call one out into service, though Pistol, who had excited so many, was no longer near him. Dr. Farmer, however, with great probability, would read,—*smites*, i. e. *blows*, a word used in the midland counties. STEEVENS.

Perhaps Nym means only to say, I care not whether we are friends at present; however, when time shall serve, *we shall be in good humour with each other:* but be it as it may. MALONE.

Perhaps Nym, who is ludicrously stating the degree of courage which he possesses, does not refer in these words to the question which was asked, but talks in the style of Brutus and Cassius:

"*Bru.* If we do meet again, why we *shall smile*," &c.

"*Cas.* If we do meet again, *we'll smile indeed*."

BOSWELL.

1 — the humour of it.] Thus the quarto. The folio reads,—*and there's an end.* STEEVENS.

2 — and we'll BE all three sworn brothers TO France:] We should read,—"we'll all *go* sworn brothers to France, *or*, we'll all be sworn brothers *in* France." JOHNSON.

Nym. 'Faith, I will live so long as I may, that's the certain of it; and when I cannot live any longer, I will do as I may [3]: that is my rest [4], that is the rendezvous of it.

Bard. It is certain, corporal, that he is married to Nell Quickly: and, certainly, she did you wrong; for you were troth-plight to her.

Nym. I cannot tell; things must be as they may: men may sleep, and they may have their throats about them at that time; and, some say, knives have edges. It must be as it may: though patience be a tired mare [5], yet she will plod. There must be conclusions. Well, I cannot tell.

Enter Pistol and Mrs. Quickly.

Bard. Here comes ancient Pistol, and his wife:—good corporal, be patient here.—How now, mine host Pistol?

Pist. Base tike [6], call'st thou me—host?

The humour of *sworn brothers* should be opened a little. In the time of adventure, it was usual for two chiefs to bind themselves to share in each other's fortune, and divide their acquisitions between them. So, in the Conqueror's expedition, Robert de Oily, and Roger de Ivery, were *fratres jurati;* and Robert gave one of the honours he received to his *sworn brother* Roger. So these three scoundrels set out for France, as if they were going to make a conquest of the kingdom. Whalley.

[3] —and when I cannot live any longer, I will DO as I may:] Surely we ought to read, "I will *die* as I may." M. Mason.

[4] —that is my REST,] i. e. what I am resolved on. For a particular account of this phrase, see notes on Romeo and Juliet, vol. vi. p. 203, n. 6, and p. 242, n. 1. Steevens.

[5] —patience be a tired MARE,] The folio reads, by corruption, tired *name*, from which Sir T. Hanmer, sagaciously enough, derived tired *dame*. Mr. Theobald retrieved from the quarto, tired *mare*, the true reading. Johnson.

So, in Pierce's Supererogation, or a New Praise of the Old Asse, &c.: "Silence is a slave in a chaine, and *patience* the common *packhorse* of the world." Steevens.

[6] Base TIKE,] *Tijk* is the Runick word for a little, or worthless dog. So, in King Lear:

Now, by this hand I swear, I scorn the term;
Nor shall my Nell keep lodgers.

Quick. No, by my troth, not long: for we cannot lodge and board a dozen or fourteen gentlewomen, that live honestly by the prick of their needles, but it will be thought we keep a bawdy-house straight. [*Nym draws his sword.*] O Lord! here's corporal Nym's [7]—now shall we have wilful

"Or bobtail *tike*, or trundle-tail."

This word is still employed in Yorkshire, and means a clown, or rustick. So, in Henry Carey's ballad opera, entitled, The Wonder, an Honest Yorkshireman, 1736:

"If you can like
"A Yorkshire *tike*," &c. Steevens.

In Minsheu's Dictionary, 1617, *tike* is defined, "a worme that sucks the blood." It is now commonly spelt *tick*, an animal that infests sheep, dogs, &c. This may have been Pistol's term. Our author has the word in the sense Mr. Steevens has assigned to it, in King Lear; and it occurs with the other signification in Troilus and Cressida. Pistol's next speech, however, supports the former explanation. Malone.

[7] O Lord! here's corporal Nym's.] Before these words, the folio has, "O well-a-day, Lady, if he be not hewn now," which the following notes refer to. Boswell.

The folio—*hewn*. If he be not *hewn* must signify, if he be not *cut down*; and in that case the very thing is supposed which Quickly was apprehensive of. But I rather think her fright arises upon seeing the swords drawn, and I have ventured to make a slight alteration accordingly. "If he be not drawn," for, "if he has not his sword drawn," is an expression familiar to our poet. Theobald.

The quarto omits this obscure passage, and only gives us,—"O Lord! here's corporal Nym's——." But as it cannot be ascertained which words (or whether any) were designedly excluded, I have left both exclamations in the text. Mrs. Quickly, without deviation from her character, may be supposed to utter repeated outcries on the same alarm. And yet I think we might read,—"if he be not *hewing*." To hack and *hew* is a common vulgar expression. So, in If you know not me you know Nobody, by Heywood, 1606: "— Bones o' me, he would *hew* it."

Again, in King Edward III. 1599:

"The sin is more to hack and *hew* poor men."

Again, in Froissart's Chronicle, cap. cccIv. fol. ccxxxiiii.:

adultery and murder committed. Good lieutenant Bardolph [8],—good corporal, offer nothing here.

"For they all to *hewed* the maryners, and dyde putte out their eyen, and so sente them to Gaunte, maymed as they were."

After all (as the late Mr. Guthrie observed) to be *hewn* might mean, to be *drunk*. There is yet a low phrase in use on the same occasion, which is not much unlike it; viz. "he is *cut*."—"Such a one was *cut* a little last night."

So, in The Witty Fair One, by Shirley, 1633:

"Then, sir, there is the *cut* of your leg.——

"——that's when a man is *drunk*, is it not?

"Do not stagger in your judgment, for this *cut* is the grace of your body."

Again, in The London Chaunticleres, 1659: "—when the cups of canary have made our heads frisk; oh how we shall foot it when we can scarce stand, and caper when we are *cut* in the leg!" Again, in Decker's Guls Hornbook, 1609: "—to accept the courtesy of the cellar when it is offered you by the drawers (and you must know that kindness never creepes upon them but when they see you almost *cleft* to the shoulders)," &c.

STEEVENS.

I have here followed the quarto, because it requires no emendation. Here's corporal Nym's *sword drawn*, the Hostess would say, but she breaks off abruptly.

The editor of the folio here, as in many other places, not understanding an abrupt passage, I believe, made out something that he conceived might have been intended. Instead of "O Lord," to avoid the penalty of the statute, he inserted, "O well a-day, lady," and added,—"if he be not *hewn* now." The latter word is evidently corrupt, and was probably printed, as Mr. Steevens conjectures, for *hewing*. But, for the reason already given, I have adhered to the quarto. MALONE.

How would the editor of the folio have escaped profaneness by substituting *Lady* for *Lord?* for *Lady* is an exclamation on our blessed Lady, the *Virgin Mary*. STEEVENS.

The answer is, that he would not have been subject to the penalty laid in the statute, which prohibits introducing on the stage the name of God, our Saviour, or the Trinity; but says not a word about the Virgin Mary. MALONE.

[8] Good LIEUTENANT, &c.] This sentence (except the word Bardolph) is in the folio given to Bardolph, to whom it is evident these words cannot belong, for he is himself, in this play, the *lieutenant*. Mr. Steevens proposes to solve the difficulty by reading—good *ancient*, supposing Pistol to be the person addressed. But it is clear, I think, from the quarto, that these words belong to the speech of the Hostess, who, seeing Nym's sword drawn, con-

Nym. Pish!

Pist. Pish for thee, Iceland dog[9]! thou prick-eared cur[1] of Iceland!

jures him and his friend Bardolph to use no violence. In the quarto, the words, "Good corporal Nym, show the valour of a man," are immediately subjoined to—"now shall we have wilful adultery and murder committed." *Bardolph* was probably an interlineation, and erroneously inserted before the words, "good lieutenant," instead of being placed, as it now is, after them, Hence, he was considered as the speaker, instead of the person addressed. MALONE.

9 ICELAND dog!] In the folio the word is spelt *Island*; in the quarto, *Iseland*. MALONE.

I believe we should read, *Iceland* dog. He seems to allude to an account credited in Elizabeth's time, that in the north there was a nation with human bodies and dogs' heads. JOHNSON.

The quartos confirm Dr. Johnson's conjecture. STEEVENS.

Iceland dog is probably the true reading; yet in Hakluyt's Voyages, we often meet with *island*. Drayton, in his Moon-calf, mentions *water-dogs*, and *islands*. And John Taylor dedicates his Sculler "To the whole kennel of Antichrist's hounds, priests, friars, monks, and jesuites, mastiffs, mongrels, *islands*, blood-hounds, bob-taile tikes. FARMER.

Perhaps this kind of dog was then in vogue for the ladies to carry about with them.

So, in Ram-Alley, or Merry Tricks, 1611:

"—— you shall have jewels,
"A baboon, a parrot, and an *Izeland dog*."

Again, in Two Wise Men, and all the rest Fools, 1619:

"Enter Levitia, cum Pedisequa, her periwig of *dog's hair white*, &c.

"*Insa*. A woman? 'tis not a woman. The head is a dog; 'tis a mermaid, half dog, half woman.

"*Par*. No, 'tis but the hair of a *dog in fashion*, pulled from these *Iceland* dogs."

Again: "— for torturing of these *Iceland* imps, with eradicating their fleeces, thereby to enjoy the roots."

Again, in the Preface to Swetnam's Arraignment of Women, 1617: "—But if I had brought little dogs from *Iceland*, or fine glasses from Venice," &c.

It appears from a Proclamation in Rymer's Fœdera, that in the reign of Henry V. the English had a fishery on the coasts of Norway and *Iceland*; and Holinshed, in his Description of Britain, p. 231, says, "we have sholts or curs dailie brought out of *Iseland*." STEEVENS.

Island [that is, *Iceland*] *cur* is again used as a term of con-

Quick. Good corporal Nym, show the valour of a man, and put up thy sword.

Nym. Will you shog off[2]? I would have you *solus*. [*Sheathing his sword.*

Pist. *Solus*, egregious dog? O viper vile!
The *solus* in thy most marvellous face;
The *solus* in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy[3];

tempt in Epigrams served out in Fifty-two several Dishes, no date, but apparently written in the time of James the First:

"He wears a gown lac'd round, laid down with furre,
"Or, miser-like, a pouch, where never man
"Could thrust his finger, but this *island curre*."

See also Britannia Triumphans, a masque, 1636:

"—— she who hath been bred to stand
"Near chair of queen, with *Island shock* in hand."

MALONE.

[1] — prick-eared cur —] A *prick-eared cur* is likewise in the list of dogs enumerated in The Booke of Huntyng, &c. bl. l. no date:

"—— trundle-tails and *prick-eared curs*." STEEVENS.

"There were newly come to the citie two young men that were Romans, which ranged up and downe the streetes, *with their ears upright*." *Painter's Palace of Pleasure*. This is said of two sharpers, and seems to explain the term *prick-eared*.

HENDERSON.

[2] Will you SHOG off?] This cant word is used in Beaumont and Fletcher's Coxcomb:

"Come, pr'ythee, let us *shog off*."

Again, in Pasquill and Katharine, 1601:

"—— thus it *shogges*," i. e. thus it goes.

Thus, also, in Arthur Hall's Translation of the 4th Iliad, 4to. 1581:

"—— these fained wordes agog
"So set the goddesses, that they in anger gan to *shog*."

STEEVENS.

[3] — in thy hateful lungs, yea, in thy MAW, perdy;] Such was the coarse language once in use among vulgar brawlers. So, in The Life and Death of William Summers, &c.:

"—— Thou lyest in thy *throat* and in thy *guts*." STEEVENS.

So, in Marston's Fawne, the Page says of his master Herod Frappatore, that he boasted of having lyen with that, and that, and tother lady, &c. when poore I know all this while he only *lied in his throat*. BOSWELL.

And, which is worse, within thy nasty mouth [4]!
I do retort the *solus* in thy bowels:
For I can take [5], and Pistol's cock is up,
And flashing fire will follow.

Nym. I am not Barbason; you cannot conjure me [6]. I have an humour to knock you indifferently well: If you grow foul with me, Pistol, I will scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may; and that's the humour of it.

Pist. O braggard vile, and damned furious wight!
The grave doth gape, and doting death is near [7];
Therefore exhale [8]. [*Pistol and Nym draw.*

[4] — thy NASTY mouth!] The quartos read:
—— *messful* mouth. STEEVENS.

[5] For I can TAKE,] I know not well what he can *take*. The quarto reads *talk*. In our author "to take," is sometimes 'to blast,' which sense may serve in this place. JOHNSON.

The old reading, "I can take," is right, and means, 'I can take fire.' Though Pistol's cock was up, yet if he did not take fire, no flashing could ensue. The whole sentence consists in allusions to his name. M. MASON.

The folio here, as in two other places, corruptly reads—*take*. See vol. xi. p. 137, n. 6. MALONE.

[6] I am not BARBASON; you cannot CONJURE me.] *Barbason* is the name of a *dæmon* mentioned in The Merry Wives of Windsor, vol. viii. p. 91, n. 2. The unmeaning tumour of Pistol's speech very naturally reminds Nym of the sounding nonsense uttered by *conjurers*. STEEVENS.

[7] — DOTING death is near;] Thus the folio. The quarto has *groaning* death. JOHNSON.

[8] Therefore EXHALE.] *Exhale*, I believe, here signifies *draw*, or, in Pistol's language, *hale* or *lug out*. The stage-direction in the old quarto, [*They drawe.*] confirms this explanation. MALONE.

"Therefore exhale" means only—'therefore breathe your last, or die,' a threat common enough among dramatick heroes of a higher rank than Pistol, who only expresses this idea in the fantastick language peculiar to his character.

In Chapman's version of the eighteenth Iliad, we are told that

Bard. Hear me, hear me what I say:—he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier. [*Draws.*

Pist. An oath of mickle might; and fury shall abate.

Give me thy fist, thy fore-foot to me give;
Thy spirits are most tall.

Nym. I will cut thy throat, one time or other, in fair terms; that is the humour of it.

Pist. *Coupe le gorge*, that's the word?—I thee defy again.

O hound of Crete [9], think'st thou my spouse to get?
No; to the spital go,
And from the powdering tub of infamy
Fetch forth the lazar kite of Cressid's kind [1],
Doll Tear-sheet she by name, and her espouse:
I have, and I will hold, the *quondam* Quickly
For the only she; and—*Pauca*, there's enough [2].

"Twelve men of greatest strength in Troy, left with their lives *exhal'd*

"Their chariots," &c. Steevens.

9 O hound of Crete,] He means to insinuate that Nym thirsted for blood. The hounds of Crete described by our author in A Midsummer-Night's Dream, appear to have been *bloodhounds*. See vol. v. p. 289. Malone.

This is an ingenious supposition; and yet I cannot help thinking that Pistol on the present, as on many other occasions, makes use of words to which he had no determinate meaning. Steevens.

1 — the lazar KITE OF CRESSID'S KIND,] The same expression occurs in Green's Card of Fancy, 1601: "What courtesy is to be found in such *kites of Cressid's kind?*"

Again, in Gascoigne's Dan Bartholomew of Bathe, 1587:

"Nor seldom seene in *kites of Cressid's kinde*."

Shakspeare might design a ridicule on the last of these passages.

Again, in The Forrest of Fancy, 1579:

"For such rewardes they dayly fynde
"That fyxe their fancy faithfully
"On any *catte of Cressed's kinde*." Steevens.

2 — there's enough.] Thus the quarto. The folio adds—*to go to*. Steevens.

Enter the Boy.

Boy. Mine host Pistol, you must come to my master,—and you, hostess [3];—he is very sick, and would to bed.—Good Bardolph, put thy nose between his sheets, and do the office of a warming-pan: 'faith, he's very ill.

Bard. Away, you rogue.

Quick. By my troth, he'll yield the crow a pudding one of these days: the king has killed his heart.—Good husband, come home presently.

[*Exeunt Mrs. Quickly and Boy.*

Bard. Come, shall I make you two friends? We must to France together; Why, the devil, should we keep knives to cut one another's throats?

Pist. Let floods o'erswell, and fiends for food howl on!

Nym. You'll pay me the eight shillings I won of you at betting?

Pist. Base is the slave that pays [4].

Nym. That now I will have; that's the humour of it.

Pist. As manhood shall compound; Push home.

Bard. By this sword, he that makes the first thrust, I'll kill him; by this sword, I will.

Pist. Sword is an oath, and oaths must have their course.

Bard. Corporal Nym, an thou wilt be friends, be friends: an thou wilt not, why then be enemies with me too. Pr'ythee, put up.

[3] — and YOU, hostess;] The folio has—"and *your* hostess." Corrected by Sir T. Hanmer. The emendation is supported by the quarto: "Hostess, you must come straight to my master, and *you* host Pistol." MALONE.

[4] Base is the slave that pays.] Perhaps this expression was proverbial. I meet with it in The Fair Maid of the West, by Heywood, 1631:

"My motto shall be, *Base is the man that pays.*"

STEEVENS.

Nym. I shall have my eight shillings, I won of you at betting?

Pist. A noble shalt thou have, and present pay;
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood:
I'll live by Nym, and Nym shall live by me;—
Is not this just?—for I shall sutler be
Unto the camp, and profits will accrue.
Give me thy hand.

Nym. I shall have my noble?

Pist. In cash most justly paid.

Nym. Well then, that's the humour of it.

Re-enter Mrs. Quickly.

Quick. As ever you came of women, come in quickly to sir John: Ah, poor heart! he is so shaked [5] of a burning quotidian tertian, that it is most lamentable to behold. Sweet men, come to him.

Nym. The king hath run bad humours on the knight, that's the even of it.

Pist. Nym, thou hast spoke the right;
His heart is fracted, and corroborate.

Nym. The king is a good king: but it must be as it may; he passes some humours, and careers.

Pist. Let us condole the knight; for, lambkins we will live [6]. [*Exeunt.*

[5] —so SHAKED &c.] Thus Sidney, in the first book of his Arcadia:

"And precious couches full oft are *shaked* with a feaver."

STEEVENS.

[6] — for, LAMBKINS we will live.] That is, we will live as quietly and peaceably together as lambkins. The meaning has, I think, been obscured by a different punctuation: "for, lambkins, we will live." MALONE.

Lambkins seems to me a fantastick title by which Pistol addresses his newly-reconciled friends, Nym and Bardolph. The words—*we will live*, may refer to what seems uppermost in his head, his expected profits from the camp, of which he has just

SCENE II.

Southampton. A Council-Chamber.

Enter EXETER, BEDFORD, *and* WESTMORELAND.

BED. 'Fore God, his grace is bold, to trust these traitors.

EXE. They shall be apprehended by and by.

WEST. How smooth and even they do bear themselves!

As if allegiance in their bosoms sat,
Crowned with faith, and constant loyalty.

BED. The king hath note of all that they intend,
By interception which they dream not of.

EXE. Nay, but the man that was his bedfellow[7],

given them reason to expect a share. I have not therefore departed from the old punctuation. STEEVENS.

[7] — that was his BEDFELLOW,] So, Holinshed: "The said Lord Scroop was in such favour with the king, that he admitted him sometime to be his *bedfellow*." The familiar appellation of *bedfellow*, which appears strange to us, was common among the ancient nobility. There is a letter from the *sixth* Earl of Northumberland, (still preserved in the collection of the present Duke,) addressed "To his beloved cousyn Thomas Arundel," &c. which begins, "*Bedfellow*, after my most harté recommendacion." So, in a comedy called A Knack to know a Knave, 1594:

"Yet, for thou wast once *bedfellow* to a king,
"And that I lov'd thee as my second self," &c.

Again, in Look About You, 1600:

"——— if I not err
"Thou art the prince's ward.——
"—— I am his ward, chamberlain, and *bedfellow*."

Again, in Cynthia's Revenge, 1613:

"Her I'll bestow, and without prejudice,
"On thee alone, my noble *bedfellow*." STEEVENS.

This unseemly custom continued common till the middle of the last century, if not later. Cromwell obtained much of his intelligence during the civil wars from the mean men with whom he slept.—Henry Lord Scroop was the third husband of Joan Duchess of York, stepmother of Richard Earl of Cambridge.

MALONE.

Whom he hath cloy'd and grac'd[8] with princely favours.—
That he should, for a foreign purse, so sell
His sovereign's life to death and treachery[9]!

Trumpet sounds. Enter King HENRY, SCROOP, CAMBRIDGE, GREY, *Lords, and Attendants.*

K. Hen. Now sits the wind fair, and we will aboard.
My lord of Cambridge,—and my kind lord of Masham,—
And you, my gentle knight,——give me your thoughts:
Think you not, that the powers we bear with us,
Will cut their passage through the force of France;
Doing the execution, and the act,
For which we have in head assembled them[1]?

Scroop. No doubt, my liege, if each man do his best.

K. Hen. I doubt not that: since we are well persuaded,
We carry not a heart with us from hence,
That grows not in a fair concent with ours[2];

[8] — CLOY'D and grac'd—] Thus the quarto. The folio reads—"*dull'd* and cloy'd." Perhaps *dull'd* is a mistake for *dol'd*. STEEVENS.

[9] — to death and treachery!] Here the quartos insert a line omitted in all the following editions:

"*Exe.* O! the lord of Masham!" JOHNSON.

[1] For which we have in HEAD assembled them?] This is not English phraseology. I am persuaded Shakspeare wrote:

"For which we have *in aid* assembled them?"

alluding to the tenures of those times. WARBURTON.

It is strange that the commentator should forget a word so eminently observable in this writer, as *head* for *an army formed*. JOHNSON.

In head seems synonymous to the modern military term *in force*. MALONE.

[2] That grows not in a fair CONSENT with ours;] So, in Macbeth:

Nor leave not one behind, that doth not wish
Success and conquest to attend on us.

Cam. Never was monarch better fear'd, and lov'd,
Than is your majesty; there's not, I think, a subject,
That sits in heart-grief and uneasiness
Under the sweet shade of your government.

Grey. Even those, that were your father's enemies,
Have steep'd their galls in honey; and do serve you
With hearts create [3] of duty and of zeal.

K. Hen. We therefore have great cause of thankfulness;
And shall forget the office of our hand [4],
Sooner than quittance of desert and merit,
According to the weight and worthiness.

Scroop. So service shall with steeled sinews toil;
And labour shall refresh itself with hope,
To do your grace incessant services.

K. Hen. We judge no less.—Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person: we consider,
It was excess of wine that set him on;
And, on his more advice [5], we pardon him.

Scroop. That's mercy, but too much security:
Let him be punish'd, sovereign; lest example
Breed, by his sufferance, more of such a kind.

"If you shall cleave to my *consent*," &c.

Consent is *union, party*, &c. Steevens.

"— in a fair *concent* —" In friendly concord; in unison with ours. See vol. xi. p. 92, n. 3. Malone.

[3] — hearts CREATE —] Hearts *compounded* or *made up* of duty and zeal. Johnson.

[4] And shall forget the office of our hand,] Perhaps our author, when he wrote this line, had the fifth verse of the 137th Psalm in his thoughts: "If I forget thee, O Jerusalem, *let my right hand forget her cunning*." Steevens.

[5] — more advice,] On his return to more *coolness of mind*. Johnson.

See vol. iv. p. 56, n. 7. Malone.

K. Hen. O, let us yet be merciful.
Cam. So may your highness, and yet punish too.
Grey. Sir, you show great mercy, if you give him life,
After the taste of much correction.
K. Hen. Alas, your too much love and care of me
Are heavy orisons 'gainst this poor wretch.
If little faults, proceeding on distemper[6],
Shall not be wink'd at, how shall we stretch our eye[7],
When capital crimes, chew'd, swallow'd, and digested,
Appear before us?—We'll yet enlarge that man,
Though Cambridge, Scroop, and Grey,—in their dear care,
And tender preservation of our person,—
Would have him punish'd. And now to our French causes;
Who are the late commissioners[8]?

[6] — proceeding on DISTEMPER,] i. e. sudden passions. WARBURTON.

Perturbation of mind. *Temper* is *equality* or *calmness of mind*, from an equipoise or due mixture of passions. *Distemper* of mind is *the predominance of a passion*, as *distemper* of body is the predominance of a *humour*. JOHNSON.

It has been just said by the king, that "it was excess of wine that set him on," and *distemper* may therefore mean *intoxication*. *Distemper'd in liquor* is still a common expression. Chapman, in his Epicedium on the Death of Prince Henry, 1612, has personified this species of *distemper*:

"Frantick *distemper*, and hare-ey'd unrest."

And Brabantio says, that Roderigo is—

"Full of supper and *distemp'ring* draughts."

Again, Holinshed, vol. iii. p. 626: "—gave him wine and strong drink in such excessive sort, that he was therewith *distempered*, and reel'd as he went." STEEVENS.

[7] — how shall we stretch our eye,] If we may not *wink* at small faults, *how wide must we open our eyes* at great? JOHNSON.

[8] Who are the late commissioners?] That is, as appears from the sequel, who are the persons lately appointed commissioners? M. MASON.

Cam. I one, my lord;
Your highness bade me ask for it to-day.
Scroop. So did you me, my liege.
Grey. And me, my royal sovereign.
K. Hen. Then, Richard, earl of Cambridge, there is yours:—
There yours, lord Scroop of Masham:—and, sir knight,
Grey of Northumberland, this same is yours:—
Read them; and know, I know your worthiness.—
My lord of Westmoreland,—and uncle Exeter,—
We will aboard to-night.—Why, how now, gentlemen?
What see you in those papers, that you lose
So much complexion?—look ye, how they change!
Their cheeks are paper.—Why, what read you there,
That hath so cowarded and chas'd your blood
Out of appearance?
Cam. I do confess my fault;
And do submit me to your highness' mercy.
Grey. Scroop. To which we all appeal.
K. Hen. The mercy that was quick[9] in us but late,
By your own counsel is suppress'd and kill'd;
You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying them *.—
See you, my princes, and my noble peers,
These English monsters! My lord of Cambridge here,—
You know, how apt our love was, to accord
To furnish him[1] with all appertinents
Belonging to his honour; and this man
Hath, for a few light crowns, lightly conspir'd,
And sworn unto the practices of France,

* Folio, *you*.

9 — quick—] That is, living. Johnson.
1 To furnish HIM —] The latter word, which is wanting in the first folio, was supplied by the editor of the second. Malone.

To kill us here in Hampton: to the which,
This knight, no less for bounty bound to us
Than Cambridge is,—hath likewise sworn.—But O!
What shall I say to thee, lord Scroop; thou cruel,
Ingrateful, savage, and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost might'st have coin'd me into gold,
Would'st thou have practis'd on me for thy use?
May it be possible, that foreign hire
Could out of thee extract one spark of evil,
That might annoy my finger? 'tis so strange,
That, though the truth of it stands off as gross
As black from white [1], my eye will scarcely see it.
Treason, and murder, ever kept together,
As two yoke-devils sworn to either's purpose,
Working so grossly [3] in a natural cause,
That admiration did not whoop at them [2]:
But thou, 'gainst all proportion, didst bring in
Wonder to wait on treason, and on murder:
And whatsoever cunning fiend it was,
That wrought upon thee so preposterously,
Hath got the voice in hell for excellence:
And other devils that suggest by treasons,
Do botch and bungle up damnation
With patches, colours, and with forms being fetch'd
From glistering semblances of piety:
But he, that temper'd thee [4], bade thee stand up,

[1] — though the truth of it stands off as gross
As black from white,] Though the truth be as apparent and visible as black and white contiguous to each other. To *stand off* is *être relevè*, to be prominent to the eye, as the strong parts of a picture. JOHNSON.

[2] — WHOOP at them:] That they excited no exclamation of surprise. Such, I think, is meant by the word in As You Like It: "O wonderful, wonderful, &c. and after that out of all *whooping*." See vol. vi. p. 429, n. 6. BOSWELL.

[3] — so grossly —] Palpably; with a plain and visible connection of cause and effect. JOHNSON.

[4] — he, that TEMPER'D thee,] Though *temper'd* may stand for

Gave thee no instance why thou should'st do treason,
Unless to dub thee with the name of traitor.
If that same dæmon, that hath gull'd thee thus,
Should with his lion gait walk the whole world,
He might return to vasty Tartar [5] back,
And tell the legions—I can never win
A soul so easy as that Englishman's.
O, how hast thou with jealousy infected
The sweetness of affiance [6]! Show men dutiful?
Why, so didst thou: Seem they grave and learned?
Why, so didst thou: Come they of noble family?
Why, so didst thou: Seem they religious?
Why, so didst thou: Or are they spare in diet;
Free from gross passion, or of mirth, or anger;
Constant in spirit, not swerving with the blood;
Garnish'd and deck'd in modest complement [7];

formed or *moulded*, yet I fancy *tempted* was the author's word, for it answers better to *suggest* in the opposition. JOHNSON.

Temper'd, I believe, is the true reading, and means—*rendered thee pliable to his will.* Falstaff says of Shallow, that he has him "*tempering* between his thumb and finger." STEEVENS.

[5] — vasty TARTAR —] i. e. *Tartarus*, the fabled place of future punishment.

So, in Heywood's Brazen Age, 1613:

"With aconitum that in *Tartar* springs." STEEVENS.

Again, in The Troublesome Raigne of King John, 1591:

"And let the black tormentors of black *Tartary*,
"Upbraide them with this damned enterprize." MALONE.

[6] O, how hast thou with jealousy infected
The sweetness of affiance!] Shakspeare uses this aggravation of the guilt of treachery with great judgment. One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society. JOHNSON.

[7] Garnish'd and deck'd in MODEST COMPLEMENT;] *Complement* has, in this instance, the same sense as in Love's Labour's Lost, Act I. *Complements*, in the age of Shakspeare, meant the same as *accomplishments* in the present one.

STEEVENS.

Not working with the eye without the ear[8],
And, but in purged judgment trusting neither?
Such and so finely bolted, didst thou seem[9]:
And thus thy fall hath left a kind of blot,
To mark the full-fraught man, and best indued[1],
With some suspicion. I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man.—Their faults are open,

See vol. iv. p. 288, n. 4. By the epithet *modest*, the king means that Scroop's accomplishments were not ostentatiously displayed. MALONE.

8. Not working with the EYE, without the EAR,] The king means to say of Scroop, that he was a cautious man, who knew that *fronti nulla fides*, that a specious appearance was deceitful, and therefore did not "work with the *eye*, without the *ear*," did not trust the air or look of any man till he had tried him by enquiry and conversation. JOHNSON.

9 — and so finely BOLTED,] i. e. refined or purged from all faults. POPE.

Bolted is the same with *sifted*, and has consequently the meaning of *refined*. JOHNSON.

1 To MARK the full-fraught man, and BEST INDUED, &c.] *Best indued* is a phrase equivalent to—*gifted* or *endowed in the most extraordinary manner*. So, Chapman:

"His pow'rs with dreadful strength *indu'd*." STEEVENS.

The folio, where alone this line is found, reads:

"To *make* the full-fraught man," &c.

The emendation was made by Mr. Theobald. Mr. Pope endeavoured to obtain some sense by pointing thus:

"To make the full-fraught man and best, indu'd
"With some suspicion."

But "to *make* a person *indued* with suspicion," does not appear, to my ear at least, like the phraseology of Shakspeare's or any other age. *Make* or *mock* are so often confounded in these plays, that I once suspected that the latter word might have been used here: but this also would be very harsh. The old copy has *thee* instead of *the*. The correction was made by Mr. Pope. MALONE.

Our author has the same thought again in Cymbeline:

"—— So thou, Posthumus,
"Wilt lay the leaven to all proper men;
"Goodly and gallant shall be false and perjur'd,
"From thy great fall." THEOBALD.

Arrest them to the answer of the law;—
And God acquit them of their practices!

Exe. I arrest thee of high treason, by the name of Richard earl of Cambridge.

I arrest thee of high treason, by the name of Henry lord Scroop[2], of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight of Northumberland.

Scroop. Our purposes God justly hath discover'd;
And I repent my fault more than my death;
Which I beseech your highness to forgive,
Although my body pay the price of it.

Cam. For me,—the gold of France did not seduce[3];
Although I did admit it as a motive,
The sooner to effect what I intended:
But God be thanked for prevention;
Which I in sufferance heartily will rejoice[4],

[2] Henry lord, &c.] Thus the quarto. The folio, erroneously, "*Thomas* lord," &c. Steevens.

[3] For me,—the gold of France did not seduce;] Holinshed, p. 549, observes from Hall, "that diverse write that Richard earle of Cambridge did not conspire with the lord Scroope and Thomas Graie for the murthering of king Henrie to please the French king withall, but onlie to the intent to exalt to the crowne his brother-in-law Edmunde, earl of March, as heire to Lionell duke of Clarence: after the death of which earle of March, for diverse secret impediments not able to have issue, the earle of Cambridge was sure that the crowne should come to him by his wife, and to his children of her begotten. And therefore (as was thought) he rather confessed himselfe for neede of monie to be corrupted by the French king, than he would declare his inward mind, &c. which if it were espied, he saw plainlie that the earle of March should have tasted of the same cuppe that he had drunken, and what should have come to his owne children, he much doubted," &c. Steevens.

[4] Which *I* in sufferance heartily will rejoice,] *I*, which is wanting in the old copy, was added by the editor of the second folio. Cambridge means to say, *at* which prevention, or, which intended scheme that it was prevented, I shall rejoice. Shakspeare has many such elliptical expressions. The intended scheme

Beseeching God and you to pardon me.

Grey. Never did faithful subject more rejoice
At the discovery of most dangerous treason,
Than I do at this hour joy o'er myself,
Prevented from a damned enterprize:
My fault[5], but not my body, pardon, sovereign.

K. Hen. God quit you in his mercy! Hear your sentence.
You have conspir'd against our royal person,
Join'd with an enemy proclaim'd[6], and from his coffers
Receiv'd the golden earnest of our death;
Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt,
And his whole kingdom into desolation.
Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you three sought, that to her laws
We do deliver you. Get you therefore hence[7],
Poor miserable wretches, to your death:
The taste whereof, God, of his mercy, give you

that he alludes to, was the taking off Henry, to make room for his brother-in-law. See the preceding note. Malone.

5 My fault, &c.] One of the conspirators against Queen Elizabeth, I think Parry, concludes his letter to her with these words: "*a culpâ*, but not *a pœnâ*, absolve me, most dear lady." This letter was much read at that time, [1585,] and our author doubtless copied it.

This whole scene was much enlarged and improved after the first edition; the particular insertions in it would be tedious to mention, and tedious without much use. Johnson.

The words of Parry's letter are, "Discharge me *a culpâ*, but not *a pœnâ*, good ladie." Reed.

6 — proclaim'd,] Mr. Ritson recommends the omission of this word, which deforms the measure. Steevens.

7 — Get you therefore hence,] So, in Holinshed: "— Get ye hence therefore, ye poor miserable wretches, to the receiving of your just reward: wherein God's majesty give you grace," &c. Steevens.

Patience to endure, and true repentance
Of all your dear offences!—Bear them hence.
[*Exeunt Conspirators, guarded.*
Now, lords, for France; the enterprize whereof
Shall be to you, as us, like glorious.
We doubt not of a fair and lucky war;
Since God so graciously hath brought to light
This dangerous treason, lurking in our way,
To hinder our beginnings, we doubt not now,
But every rub is smoothed on our way.
Then, forth, dear countrymen; let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance[8]:
No king of England, if not king of France[9].
[*Exeunt.*

SCENE III.

London. Mrs. Quickly's House in Eastcheap.

Enter PISTOL, *Mrs.* QUICKLY, NYM, BARDOLPH, *and Boy.*

Quick. Pry'thee, honey-sweet husband, let me bring thee to Staines[1].

Pist. No; for my manly heart doth yearn.—

[8] — the SIGNS OF WAR advance:] So, in Phaer's translation of the first line of the eighth book of the Æneid: "Ut *belli signum*, &c.

"When *signe of war* from Laurent towres," &c.
STEEVENS.

[9] No king of England, if not king of France.] So, in the old play before that of Shakspeare:

"If not king of France, then of nothing must I be king"
STEEVENS.

[1] — let me BRING thee to Staines.] i. e. let me attend, or accompany thee. So, in Measure for Measure:

"—— give me leave, my lord,
"That we may *bring you something on the way.*" REED

Bardolph, be blithe;—Nym, rouse thy vaunting veins;
Boy, bristle thy courage up; for Falstaff he is dead,
And we must yearn therefore.

Bard. 'Would I were with him, wheresome'er he is, either in heaven, or in hell!

Quick. Nay, sure, he's not in hell; he's in Arthur's bosom, if ever man went to Arthur's bosom. 'A made a finer end [3], and went away, an it had been any christom child [4]; 'a parted even just between

[3] — FINER end,] For *final*. JOHNSON.

Every man that dies, makes a *final* end; but Mrs. Quickly means to describe Falstaff's behaviour at his exit, as uncommonly placid. "He made a *fine* end," is at this day a vulgar expression, when any person dies with resolution and devotion. So Ophelia says of her father: "They say, *he made a good end*."

M. MASON.

Again, in Macbeth:

"They say, *he parted well*, and paid his score;
"And so God be with him!"

Our author has elsewhere used the comparative for the positive. See Macbeth, vol. xi. p. 138, n. 7, Mrs. Quickly, however, needs no justification for not adhering to the rules of grammar.

What seems to militate against Dr. Johnson's interpretation is, that the word *final*, which he supposes to have been meant, is rather too learned for the Hostess. MALONE.

[4] — an it had been any CHRISTOM child;] The old quarto has it—"*crisomb'd* child."

"The *chrysom* was no more than the white cloth put on the new baptised child." See Johnson's Canons of Eccles. Law, 1720.

I have somewhere (but cannot recollect where) met with this further account of it; that the *chrysom* was allowed to be carried out of the church, to enwrap such children as were in too weak a condition to be borne thither; the *chrysom* being supposed to make every place holy. This custom would rather strengthen the allusion to the weak condition of Falstaff.

The child itself was sometimes called a *chrysom*, as appears from the following passage in The Fancies Chaste and Noble, 1638: "— the boy surely I ever said was a very *chrisome* in the thing you wot."

Again, in The Wits, by Sir W. D'Avenant, 1637:

"—— and would'st not join thy halfpenny
"To send for milk for the poor *chrysome*."

Again, in Sir W. D'Avenant's Just Italian, 1630:

twelve and one, e'en at turning o' the tide[5]: for after I saw him fumble with the sheets[6], and play

" —— and they do awe
" The *chrysome* babe."

Again, and more appositely, in his Albovine, 1629: " Sir, I would fain depart in quiet, like other young *chrysomes*." Again, in Your Five Gallants, by Middleton: " — a fine old man to his father, it would kill his heart i' faith: *he'd away like a chrysom*."

STEEVENS.

In the Liturgy, 2 E VI. Form of Private Baptism, is this direction: " Then the minister shall put the white vesture, commonly called the *chrysome*, upon the child," &c. The Glossary of Du Cange, vide *Chrismale*, explains this ceremony thus: " Quippe olim ut et hodie, baptizatorum, statim atque chrismate in fronte ungebantur, *ne chrisma de flueret*, capita *panno candido* obvolvebantur, qui octava demum die ab iis auferebatur." During the time therefore of their wearing this vesture, the children were, I suppose, called *chrisomes*. One is registered under this description in the register of Thatcham, Berks, 1605. (Hearne's Appendix to the History of Glastonbury, p. 275.) " A younge *crisome* being a *man child*, beinge found drowned," &c. TYRWHITT.

The *chrisom* is properly explained as the white garment put upon the child at its baptism. And this the child wore till the time the mother came to be churched, who was then to offer it to the minister. So that, truly speaking, a *chrisom child* was one that died after it had been baptized, and before its mother was churched. Erroneously, however, it was used for children that die before they are baptized; and by this denomination such children were entered in the bills of mortality down to the year 1726. But have I not seen, in some edition, *christom* child? If that reading were supported by any copy of authority, I should like it much. It agrees better with my dame's enunciation, who was not very likely to pronounce a hard word with propriety, and who just before had called *Abraham—Arthur*. WHALLEY.

Mr. Whalley is right in his conjecture. The first folio reads—*christom*. Blount, in his Glossography, 1678, says, that *chrisoms* in the bills of mortality are such children as die within the month of birth, because during that time they use to wear the *chrisom-cloth*. MALONE.

[5] — turning o' the tide:] It has been a very old opinion, which Mead, *de imperio solis*, quotes, as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion; but we find that it was common among the women of the poet's time. JOHNSON.

[6] — fumble with the sheets,] This passage is burlesqued by Beaumont and Fletcher, in The Captain:

with flowers, and smile upon his finger's ends, I knew there was but one way[7]; for his nose was as sharp as a pen, and [a babbled] of green fields[8].

"1. How does my master?
"2. Faith, he lies drawing on apace.
"1. That's an ill sign.
"2. And *fumbles* with the pots too.
"1. Then there's *no way but one with him.*"

In the spurious play of King John, 1611, when Faulconbridge sees that prince at the point of death, he says:

"O piercing sight! he *fumbleth* in the mouth,
"His speech doth fail—."

And Pliny, in his Chapter on The Signs of Death, makes mention of "a *fumbling* and pleiting of the bed-cloths." See P. Holland's translation, chap. li. So also, in The Ninth Booke of Notable Thinges, by Thomas Lupton, 4to. bl. l.: "If the foreheade of the sicke waxe redde—and his *nose waxe sharpe*—if he pull strawes, or the *cloathes of his bedde*—these are most certain tokens of death." STEEVENS.

There is this expression, and not, I believe, designed as a sneer on Shakspeare, in Beaumont and Fletcher's Spanish Curate, Act IV. Sc. V.:

"A glimmering before death, 'tis nothing else, sir;
"Do you *see how he fumbles with the sheets?*" WHALLEY.

The same indication of approaching death is enumerated by Celsus, Lommius, Hippocrates, and Galen. The testimony of the latter is sufficient to show that such a symptom is by no means imaginary: "Manus ante faciem attollere, muscas quasi venari inani operâ, floccos carpere de vestibus, vel pariete. Et in seipso hoc expertus fuit Galenus. Quum enim," &c. *Van Swieten Comm.* tom. ii. sect. 708. COLLINS.

[7] I knew there was but one way;] I believe this phrase is proverbial. I meet with it again in If You Know Not Me, You Know Nobody, 1613:

"I heard the doctors whisper it in secret,
"*There is no way but one.*"

Again, in The Life and Death of Gamaliel Ratsey, 1605: "But now the courtier is in huckster's handling, *there is no way with him but one*, for Ratsey seizes both on his money and books." Again, in P. Holland's translation of the 13th book of Pliny's Natural History: "The leafe also is venomous as the graine, yet otherwhiles there ensueth thereof a fluxe and gurrie of the belly, which saveth their life, or else *there were no way but one*." STEEVENS.

[8] — and 'a BABBLED of green fields.] The old copy [i. e. the

How now, sir John? quoth I: what, man! be of good cheer. So 'a cried out—God, God, God!

first folio,] reads—"for his nose was as sharp as a pen, and *a table of green fields.*" STEEVENS.

These words, "and a table of green fields," are not to be found in the old editions of 1600 and 1608. This nonsense got into all the following editions by a pleasant mistake of the stage editors, who printed from the common piece-meal written parts in the play-house. A table was here directed to be brought in, (it being a scene in a tavern where they drink at parting,) and this direction crept into the text from the margin. Greenfield was the name of the property-man in that time, who furnished implements, &c. for the actors, *A table of Greenfield's.* POPE.

So reasonable an account of this blunder, Mr. Theobald could not acquiesce in. He thought *a table of Greenfield's*, part of the text, only corrupted, and that it should be read, "he babbled of green fields," because men do so in the ravings of a calenture. But he did not consider how ill this agrees with the nature of the knight's illness, who was now in no *babbling* humour; and so far from wanting cooling in *green fields*, that his feet were very cold, and he just expiring. WARBURTON.

Upon this passage Mr. Theobald has a note that fills a page, which I omit in pity to my readers, since he only endeavours to prove what I think every reader perceives to be true, that at this time no *table* could be wanted. Mr. Pope, in an appendix to his own edition in 12mo. seems to admit Theobald's emendation, which we would have allowed to be uncommonly happy, had we not been prejudiced against it by Mr. Pope's first note, with which, as it excites merriment, we are loath to part. JOHNSON.

Had the former editors been apprized, that *table*, in our author, signifies a *pocket-book*, I believe they would have retained it with the following alteration:—"for his nose was as sharp as a pen upon a table of green fells."——On *table-books*, silver or steel pens, very sharp-pointed, were formerly and still are fixed to the backs or covers. Mother Quickly compares Falstaff's nose (which in dying persons grows thin and sharp) to one of those *pens*, very properly, and she meant probably to have said, on a *table-book* with a *shagreen cover* or *shagreen table;* but, in her usual blundering way, she calls it *a table of green fells*, or a table covered with *green skin;* which the blundering transcriber turned into *green fields;* and our editors have turned the prettiest blunder in Shakspeare, quite out of doors. SMITH.

Dr. Warburton objects to Theobald's emendation, on the ground of the nature of Falstaff's illness; "who was so far from *babbling*, or wanting *cooling* in *green fields*, that his feet were

three or four times: now I, to comfort him, bid him, 'a should not think of God [9]; I hoped, there was no need to trouble himself with any such thoughts yet: So, 'a bade me lay more clothes on his feet: I put my hand into the bed, and felt them, and they were as cold as any stone; then I felt to his knees, and so upward, and upward, and all was as cold as any stone [1].

cold, and he was just expiring." But his disorder had been a "burning quotidian tertian." It is, I think, a much stronger objection, that the word *Table*, with a capital letter, (for so it appears in the old copy,) is very unlikely to have been printed instead of *babbled*. This reading is, however, preferable to any that has been yet proposed.

On this difficult passage I had once a conjecture. It was, that the word *table* is right, and that the corrupted word is *and*, which may have been misprinted for *in;* a mistake that has happened elsewhere in these plays: and thus the passage will run—"and his nose was as sharp as a pen *in* a table of green fields." A *pen* may have been used for a *pinfold*, and a *table* for a *picture*. See vol. x. p. 315, n. 7.

The pointed stakes of which pinfolds are sometimes formed, were perhaps in the poet's thoughts. MALONE.

It has been observed (particularly by the superstition of women) of people near death, when they are delirious by a fever, that they talk of *removing;* as it has of those in a calenture, that they have their heads run on green fields. THEOBALD.

9 — now I, to comfort him, bid him, 'a should not think of God; &c.] Perhaps Shakspeare was indebted to the following story in Wits, Fits, and Fancies, &c. 1595, for this very characteristick exhortation: "A gentlewoman fearing to be drowned, said, now Jesu receive our soules! Soft, mistress, answered the waterman; *I trow, we are not come to that passe yet.*" MALONE.

Our author might as probably have been indebted to a passage in the Continuation of Harding's Chronicle, 1543, relative to the death of Lord Hastings: "This Sir Thomas [Howard] while the Lord Hastings stayed a while commonyng with a priest whom he met in the Tower strete, brake the lordes tale, saying to him merily,—what my lorde, I pray you come on; wherefore talke you so long with the priest? *You have no nede of a priest yet.*"

STEEVENS.

1 — cold as any stone.] Such is the end of Falstaff, from whom Shakspeare had promised us, in his epilogue to King Henry IV. that we should receive more entertainment. It hap-

Nym. They say, he cried out of sack.
Quick. Ay, that 'a did.
Bard. And of women.
Quick. Nay, that 'a did not.
Boy. Yes, that 'a did; and said, they were devils incarnate.
Quick. 'A could never abide carnation[2]; 'twas a colour he never liked.
Boy. 'A said once, the devil would have him about women.

pened to Shakspeare, as to other writers, to have his imagination crouded with a tumultuary confusion of images, which, while they were yet unsorted and unexamined, seemed sufficient to furnish a long train of incidents, and a new variety of merriment; but which, when he was to produce them to view, shrunk suddenly from him, or could not be accommodated to his general design. That he once designed to have brought Falstaff on the scene again, we know from himself; but whether he could contrive no train of adventures suitable to his character, or could match him with no companions likely to quicken his humour, or could open no new vein of pleasantry, and was afraid to continue the same strain lest it should not find the same reception, he has here for ever discarded him, and made haste to despatch him, perhaps for the same reason for which Addison killed Sir Roger, that no other hand might attempt to exhibit him.

Let meaner authors learn from this example, that it is dangerous to sell the bear which is yet not hunted; to promise to the publick what they have not written.

This disappointment probably inclined Queen Elizabeth to command the poet to produce him once again, and to show him in love or courtship. This was, indeed, a new source of humour, and produced a new play from the former characters. JOHNSON.

[2] — incarnate.——carnation;] Mrs. Quickly blunders, mistaking the word *incarnate* for a *colour*. In Questions of Love, 1566, we have, "Yelowe, pale, redde, blue, whyte, graye, and *incarnate*." HENDERSON.

Again, in the Inventory of the Furniture to be provided for the Reception of the Royal Family, at the Restoration, 1660, we find—"For repairing, with some additions, of the rich *incarnate* velvet bed, being for the reception of his majesty, before the other can be made, 10l." Again,—"For 12 new fustian and Holland quilts for his majesty's *incarnate* velvet bed and the two dukes beds, 48l." *Parliamentary History*, vol. xxii. p. 306. REED.

Quick. 'A did in some sort, indeed, handle women: but then he was rheumatick [3]; and talked of the whore of Babylon.

Boy. Do you not remember, 'a saw a flea stick upon Bardolph's nose; and 'a said it was a black soul burning in hell-fire?

Bard. Well, the fuel is gone, that maintained that fire: that's all the riches I got in his service.

Nym. Shall we shog off; the king will be gone from Southampton.

Pist. Come, let's away.—My love, give me thy lips.
Look to my chattels, and my moveables:
Let senses rule [4]; the word is, *Pitch and pay* [5];
Trust none;

[3] — rheumatick;] This word is elsewhere used by our author for peevish, or splenetick, as *scorbutico* is in Italian. See p. 75, Mrs. Quickly however probably means *lunatick*. Malone.

[4] Let senses rule;] I think this is wrong, but how to reform it I do not see. Perhaps we may read:

"Let *sense us* rule."

Pistol is taking leave of his wife, and giving her advice as he kisses her; he sees her rather weeping than attending, and, supposing that in her heart she is still longing to go with him part of the way, he cries, "Let sense us rule," that is, 'let us not give way to foolish fondness, but be ruled by our better understanding.' He then continues his directions for her conduct in his absence. Johnson.

"Let senses rule" evidently means, *let prudence govern you:* conduct yourself sensibly; and it agrees with what precedes and what follows. Mr. M. Mason would read—"Let *sentences* rule;" by which he means *sayings*, or *proverbs;* and accordingly (says he) Pistol gives us a string of them in the remainder of his speech. Steevens.

[5] — *Pitch and pay;*] The caution was a very proper one to Mrs. Quickly, who had suffered before, by letting Falstaff run in her debt. The same expression occurs in Blurt Master Constable, 1602: "I will commit you, signior, to my house; but will you *pitch and pay*, or will your worship run—?"

So again, in Herod and Antipater, 1622:

"—— he that will purchase this,
"Must *pitch and pay*."

For oaths are straws, men's faiths are wafer-cakes,
And hold-fast is the only dog[6], my duck;
Therefore, *caveto* be thy counsellor[7].
Go, clear thy chrystals[8].—Yoke-fellows in arms,
Let us to France! like horse-leeches, my boys;
To suck, to suck, the very blood to suck!

Boy. And that is but unwholesome food, they say,

Pist. Touch her soft mouth, and march.

Again, in The Mastive, an ancient collection of epigrams:

"—— Susan, when she first bore sway,
"Had for one night a French crown, *pitch and pay*."

STEEVENS.

Old Tusser, in his description of Norwich, tells us it is

"A *city trim*——
"Where strangers well, may seeme to dwell,
"That *pitch and paie*, or keepe their daye."

John Florio says, "*Pitch and paie*, and go your waie."

One of the old laws of Blackwell-hall was, that "a *penny be paid* by the owner of every bale of cloth for *pitching*." FARMER.

[6] And HOLD-FAST is the only DOG,] Alluding to the proverbial saying—"Brag is a good dog, but *holdfast* is a better." DOUCE.

[7] Therefore, CAVETO be thy counsellor.] The old quartos read:

"Therefore *Cophetua* be thy counsellor." STEEVENS.

The reading of the text is that of the folio. MALONE.

[8] — clear thy CHRYSTALS.] *Dry thine eyes:* but I think it may better mean, in this place, *wash thy glasses.* JOHNSON.

The first explanation is certainly the true one. So, in The Gentleman Usher, by Chapman, 1602:

"—— an old wife's eye
"Is a blue *chrystal* full of sorcery."

Again, in A Match at Midnight, 1633:

"—— ten thousand Cupids
"Methought, sat playing on that pair of *chrystals*."

Again, in The Double Marriage, by Beaumont and Fletcher:

"—— sleep, you sweet glasses,
"An everlasting slumber close those *chrystals!*"

Again, in Coriolanus, Act III. Sc. II.:

"The *glasses* of my sight."

The old quartos, 1600 and 1608, read:

"Clear *up* thy chrystals." STEEVENS.

Bard. Farewell, hostess. [*Kissing her.*

Nym. I cannot kiss, that is the humour of it; but adieu.

Pist. Let housewifery appear; keep close [9], I thee command.

Quick. Farewell; adieu. [*Exeunt.*

9 — keep close,] The quartos 1600 and 1608 read:

" —— keep fast thy buggle boe;"

Which certainly is not nonsense, as the same expression is used by Shirley, in his Gentleman of Venice:

" —— the courtisans of Venice,

" Shall keep their *bugle bowes* for thee, dear uncle."

Perhaps, indeed, it is a Scotch term; for in Ane very excellent and delectabill Treatise intitulit Philotus, &c. printed at Edinburgh, 1603, I find it again:

" What reck to tak the *bogill-bo*,

" My bonie burd, for anes."

The reader may suppose *buggle-boe* to be just what he pleases. Steevens.

Whatever covert sense Pistol may have annexed to this word, it appears from Cole's Latin Dictionary, 1678, that " bogle-bo " (now corruptly sounded *bugabow*) signified 'an ugly wide-mouthed picture, carried about with May-games.' Cole renders it by the Latin words, *manducus terriculamentum*. The interpretation of the former word has been just given. The latter he renders thus: " A terrible spectacle; a fearful thing; a *scare-crow*." T. C.

An anonymous writer supposes that by the words—" keep close," Pistol means, 'keep within doors.' That this was not the meaning, is proved decisively by the words of the quarto. Malone.

Perhaps, the words—" keep close," were rendered perfectly intelligible by the action that accompanied them on the stage. Steevens.

The inquisitive reader will best collect the sense in which *buggle boe* is here used, from a perusal of La Fontaine's tale of Le Diable de Pape-Figuiere. Douce.

SCENE IV.

France. A Room in the French King's Palace.

Enter the French King attended; the Dauphin, the Duke of BURGUNDY, *the Constable, and Others.*

FR. KING. Thus come the English with full power upon us;
And more than carefully it us concerns[1],
To answer royally in our defences.
Therefore the dukes of Berry, and of Bretagne,
Of Brabant, and of Orleans, shall make forth,—
And you, prince Dauphin,—with all swift despatch,
To line, and new repair, our towns of war,
With men of courage, and with means defendant:
For England his approaches makes as fierce,
As waters to the sucking of a gulph.
It fits us then to be as provident
As fear may teach us, out of late examples
Left by the fatal and neglected English
Upon our fields.

DAU. My most redoubted father,
It is most meet we arm us 'gainst the foe:
For peace itself should not so dull a kingdom[2],
(Though war, nor no known quarrel, were in question,)
But that defences, musters, preparations,
Should be maintain'd, assembled, and collected,
As were a war in expectation.

[1] And more than CAREFULLY it us concerns,] "More than carefully" is 'with more than common care;' a phrase of the same kind with "better than well." JOHNSON.

[2] — so DULL a kingdom,] i. e. render it callous, insensible. So, in Hamlet:

"But do not *dull* thy palm," &c. STEEVENS.

Therefore, I say, 'tis meet we all go forth,
To view the sick and feeble parts of France:
And let us do it with no show of fear;
No, with no more, than if we heard that England
Were busied [3] with a Whitsun morris dance:
For, my good liege, she is so idly king'd [4],
Her scepter so fantastically borne
By a vain, giddy, shallow, humorous youth,
That fear attends her not.

Con. O peace, prince Dauphin!
You are too much mistaken in this king [5]:
Question your grace the late ambassadors,—
With what great state he heard their embassy,
How well supplied with noble counsellors,
How modest in exception [6], and, withal,
How terrible in constant resolution,—
And you shall find, his vanities forespent
Were but the outside of the Roman Brutus,
Covering discretion with a coat of folly [7];

[3] Were BUSIED —] The quarto, 1600, reads—were *troubled*. STEEVENS.

[4] — so idly KING'D,] Shakspeare is not singular in his use of this verb—*to king*. I find it in Warner's Albion's England, b. viii. c. xlii.:

"—— and *king'd* his sister's son." STEEVENS.

[5] You are too much mistaken in this king:] This part is much enlarged since the first writing. POPE.

[6] How modest in exception,] How diffident and decent in making objections. JOHNSON.

[7] And you shall find, his vanities fore-spent
Were but the outside of the Roman Brutus,
Covering discretion with a COAT OF FOLLY;] Shakspeare not having given us, in the First or Second Part of Henry IV. or in any other place but this, the remotest hint of the circumstance here alluded to, the comparison must needs be a little obscure to those who do not know or reflect that some historians have told us, that Henry IV. had entertained a deep jealousy of his son's aspiring superior genius. Therefore, to prevent all umbrage, the prince withdrew from public affairs, and amused himself in consorting with a dissolute crew of robbers. It seems to me, that Shakspeare was ignorant of this circumstance when he wrote the

As gardeners do with ordure hide those roots
That shall first spring, and be most delicate.

Dau. Well, 'tis not so, my lord high constable,
But though we think it so, it is no matter:
In cases of defence, 'tis best to weigh
The enemy more mighty than he seems,
So the proportions of defence are fill'd;

two parts of Henry IV. for it might have been so managed as to have given new beauties to the character of Hal, and great improvements to the plot. And with regard to these matters, Shakspeare generally tells us all he knew, and as soon as he knew it.

Warburton.

Dr. Warburton, as usual, appears to me to refine too much. I believe, Shakspeare meant no more than that Henry, in his external appearance, was like the elder Brutus, wild and giddy, while in fact his understanding was good.

Our author's meaning is sufficiently explained by the following lines in The Rape of Lucrece, 1594:

" *Brutus*, who pluck'd the knife from Lucrece' side,
" Seeing such emulation in their woe,
" Began to *clothe his wit* in state and pride,
" Burying in Lucrece' wound his *folly's show*.
" He with the Romans was esteemed so,
" As silly-jeering ideots are with kings,
" For sportive words, and uttering foolish things.
" But now he throws that *shallow habit* by,
" Wherein deep policy did him disguise;
" And arm'd his long-hid wits advisedly,
" To check the tears in Collatinus' eyes."

Thomas Otterbourne, and the translator of Titus Livius, indeed, say, that Henry the Fourth, in his latter days, was jealous of his son, and apprehended that he would attempt to depose him; to remove which suspicion, the prince is said (from the relation of an earl of Ormond, who was an eye witness of the fact,) to have gone with a great party of his friends to his father, in the twelfth year of his reign, and to have presented him with a dagger, which he desired the king to plunge into his breast, if he still entertained any doubts of his loyalty: but, I believe, it is no where said, that he threw himself into the company of dissolute persons to avoid giving umbrage to his father, or betook himself to irregular courses with a political view of quieting his suspicions. Malone.

The best comment on this passage will be found in P. Henry's soliloquy in the first part of Henry the IV. vol. xvi. p. 206.

Boswell.

Which, of a weak and niggardly projection [8],
Doth like a miser, spoil his coat, with scanting
A little cloth.

Fr. King. Think we king Harry strong;
And, princes, look, you strongly arm to meet him.
The kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain [9],
That haunted us [1] in our familiar paths:
Witness our too much memorable shame,
When Cressy battle fatally was struck [2],

[8] Which, of a weak and niggardly projection,] This passage, as it stands, is so perplexed, that I formerly suspected it to be corrupt. If *which* be referred to *proportions of defence*, (and I do not see to what else it can be referred,) the construction will be—"which *proportions* of defence, of a weak and niggardly projection, spoils *his coat*, like a miser," &c.

If our author had written—

"*While oft* a weak and niggardly projection
"Doth," &c.

The reasoning would then be clear.—In cases of defence, it is best to imagine the enemy more powerful than he seems to be; by this means, we make more full and ample preparations to defend ourselves: whereas, on the contrary, a poor and mean idea of the enemy's strength induces us to make but a scanty provision of forces against him; wherein we act as a miser does, who spoils his coat by scanting of cloth.

Projection, I believe, is here used for *fore-cast* or *preconception*. It may, however, mean *preparation*.

Perhaps, in Shakspeare's licentious diction, the meaning may be —"Which proportions of defence, when weakly and niggardly projected, *resemble a miser who* spoils his coat," &c. The false concord is no objection to such a construction; for the same inaccuracy is found in almost every page of the old copy. Malone.

[9] — strain,] *Lineage*. So, in King Lear:

"Sir, you have shown to-day your valiant *strain*."

Steevens.

[1] That HAUNTED us —] To *haunt* is a word of the utmost horror, which shows that they dreaded the English as goblins and spirits. Johnson.

[2] When Cressy BATTLE fatally was STRUCK,] So, in Robert of Gloucester:

"—— and that fole of Somersete —
"His come, and *smyte a batayle*."

And all our princes captiv'd, by the hand
Of that black name, Edward black prince of Wales;
Whiles that his mountain sire,—on mountain standing [3],
Up in the air, crown'd with the golden sun [4],—
Saw his heroical seed, and smil'd to see him
Mangle the work of nature, and deface

Again, in the title to one of Sir David Lyndsay's poems: "How king Ninus began the first warres and *strake* the first *battell*."
STEEVENS.

3 Whiles that his MOUNTAIN sire,—on mountain standing,] Mr. Theobald would read—*mounting*; i. e. high-minded, aspiring. Thus, in Love's Labour's Lost, Act IV.:

"Whoe'er he was, he show'd a *mounting* mind."

The emendation may be right, and yet I believe the poet meant to give an idea of more than human proportion in the figure of the king:

Quantus Athos, aut quantus Eryx, &c. *Virg.*
"Like Teneriffe or Atlas unremov'd." *Milton.*

Drayton, in the 18th Song of his Polyolbion, has a similar thought:

"Then he above them all, himself that sought to raise,
"Upon some *mountain* top, like a pyramides."

Again, in Spenser's Fairy Queen, b. i. c. xi.:

"Where stretch'd he lay upon the sunny side
"Of a great hill, *himself like a great hill*."
—— agmen agens, magnique ipse agminis instar.

Mr. Tollet thinks this passage may be explained by another in Act I. Sc. I.:

"—— his most *mighty* father on a *hill*." STEEVENS.

If the text is not corrupt, Mr. Steevens's explication is the true one. See the extract from Holinshed, p. 272, n. 2. The repetition of the word *mountain* is much in our author's manner, and therefore I believe the old copy is right. MALONE.

4 Up in the air, crown'd with the golden sun.] Dr. Warburton calls this "the nonsensical line of some player." The idea, however, might have been taken from Chaucer's Legende of good Women:

"Her gilt heere was *ycrownid with a son*."

See also Additions to the History of the English Stage, vol. iii.:

"Item—I *crown* with *a sone*."

Shakspeare's meaning, (divested of its poetical finery,) I suppose, is, that the king stood upon an eminence, with the sun shining over his head. STEEVENS.

The patterns that by God and by French fathers
Had twenty years been made. This is a stem
Of that victorious stock; and let us fear
The native mightiness and fate of him[5].

Enter a Messenger.

Mess. Ambassadors from Henry King of England
Do crave admittance to your majesty.

Fr. King. We'll give them present audience. Go, and bring them.

[*Exeunt Mess. and certain Lords.*

You see, this chase is hotly follow'd, friends.

Dau. Turn head, and stop pursuit: for coward dogs
Most spend their mouths[6], when what they seem to threaten,
Runs far before them. Good my sovereign,
Take up the English short; and let them know
Of what a monarchy you are the head:
Self-love, my liege, is not so vile a sin
As self-neglecting.

Re-enter Lords, with Exeter and Train.

Fr. King. From our brother England *?

Exe. From him; and thus he greets your majesty.
He wills you, in the name of God Almighty,
That you divest yourself, and lay apart
The borrow'd glories, that, by gift of heaven,

* Folio, *of England*.

5 — FATE of him.] His *fate* is what is allotted him by destiny, or what he is fated to perform. JOHNSON.

So Virgil, speaking of the future deeds of the descendants of Æneas:

Attollens humeris famamque et *fata* nepotum.

STEEVENS.

6 — spend their mouths,] That is, *bark*; the sportsman's term. JOHNSON.

By law of nature, and of nations, 'long
To him, and to his heirs; namely, the crown,
And all wide-stretched honours that pertain,
By custom and the ordinance of times,
Unto the crown of France. That you may know,
'Tis no sinister, nor no aukward claim,
Pick'd from the worm-holes of long-vanish'd days,
Nor from the dust of old oblivion rak'd,
He sends you this most memorable line[7],
[*Gives a paper.*
In every branch truly demonstrative;
Willing you, overlook this pedigree:
And, when you find him evenly deriv'd
From his most fam'd of famous ancestors,
Edward the third, he bids you then resign
Your crown and kingdom, indirectly held
From him the native and true challenger.

Fr. King. Or else what follows?

Exe. Bloody constraint; for if you hide the crown
Even in your hearts, there will he rake for it:
And therefore[8] in fierce tempest is he coming,
In thunder, and in earthquake, like a Jove;
(That, if requiring fail, he will compel;)
And bids you, in the bowels of the Lord,
Deliver up the crown; and to take mercy
On the poor souls, for whom this hungry war
Opens his vasty jaws: and on your head
Turns he[9] the widows' tears, the orphans' cries,
The dead men's blood[1], the pining maidens' groans,

7 — memorable LINE,] This genealogy; this deduction of his *lineage*. JOHNSON.

8 AND therefore, &c.] The word—*And* is wanting in the old copies. It was supplied by Mr. Rowe, for the sake of measure, STEEVENS.

9 Turns he —] Thus the quarto, 1600. The folio reads—*turning* the widows' tears. MALONE.

1 The dead men's blood,] The disposition of the images were more regular, if we were to read thus:-

For husbands, fathers, and betrothed lovers,
That shall be swallow'd in this controversy.
This is his claim, his threat'ning, and my message;
Unless the Dauphin be in presence here,
To whom expressly I bring greeting too.

Fr. King. For us, we will consider of this further:
To-morrow shall you bear our full intent
Back to our brother England.

Dau. For the Dauphin,
I stand here for him; What to him from England?

Exe. Scorn, and defiance; slight regard, contempt,
And any thing that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king: and, if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He'll call you to so hot * an answer for it,
That caves and womby vaultages of France
Shall chide your trespass [2], and return your mock

* Quarto, *loud*.

" —— upon your head
" Turning the dead men's blood, the widows' tears,
" The orphans' cries, the pining maidens' groans."
JOHNSON.

The quartos 1600 and 1608 exhibit the passage thus:

" And on your heads turns he the widows' tears,
" The orphans' cries, the dead men's bones,
" The pining maidens' groans,
" For husbands, fathers, and distressed lovers,
" Which," &c.

These quartos agree in all but the merest trifles: and therefore, for the future, I shall content myself in general to quote the former of them, which is the most correct of the two.
STEEVENS.

Pining is the reading of the quarto 1600. The folio has—*privy*. *Blood* is the reading of the folio. The quarto, instead of it, has *bones*. MALONE.

[2] Shall CHIDE your trespass,] To *chide* is to *resound*, to *echo*. So, in A Midsummer-Night's Dream:

In second accent of his ordnance[3].
Dau. Say, if my father render fair reply,
It is against my will: for I desire
Nothing but odds with England; to that end,
As matching to his youth and vanity,
I did present him with those Paris balls.
Exe. He'll make your Paris Louvre shake for it,
Were it the mistress court of mighty Europe:
And, be assur'd, you'll find a difference,
(As we, his subjects, have in wonder found,)
Between the promise of his greener days,
And these he masters now[4]; now he weighs time,
Even to the utmost grain; which you shall read[5]
In your own losses, if he stay in France.
Fr. King. To-morrow shall you know our mind at full.
Exe. Despatch us with all speed, lest that our king
Come here himself to question our delay;
For he is footed in this land already.
Fr. King. You shall be soon despatch'd, with fair conditions:

" ——— never did I hear
" Such gallant *chiding*."

Again, in King Henry VIII.:

" As doth a rock against the *chiding* flood." Steevens.

This interpretation is confirmed by a passage in The Tempest:

" ——— the thunder,
" That deep and dreadful organ-pipe, pronounc'd
" The name of Prosper; it did *bass* my *trespass*."

Malone.

[3] — of his ORDNANCE.] *Ordnance* is here used as a trisyllable; being, in our author's time, improperly written *ordinance*. Malone.

[4] — he MASTERS NOW;] Thus the folio. So, in King Henry VI. Part I.:

" As if he *master'd* there a double spirit
" Of teaching and of learning," &c.

The quarto 1600 reads—*musters*. Steevens.

[5] — you shall READ—] So the folio. The quarto 1600 has—" you shall *find*." Malone.

A night is but small breath, and little pause,
To answer matters of this consequence. [*Exeunt.*

ACT III.

Enter CHORUS.

Chor. Thus with imagin'd wing our swift scene flies,
In motion of no less celerity
Than that of thought. Suppose, that you have seen
The well-appointed [6] king at Hampton pier
Embark his royalty [7]; and his brave fleet
With silken streamers the young Phœbus fanning [8]:

[6] — well-appointed—] i. e. well furnished with all the necessaries of war. So, in King Henry VI. Part III.:

"And very *well appointed*, as I thought,
"March'd towards Saint Alban's——." STEEVENS.

[7] — at HAMPTON pier
Embark his royalty;] All the editions downwards, implicitly, after the first folio, read—"*Dover* pier." But could the poet possibly be so discordant from himself (and the Chronicles, which he copied,) to make the king here embark at Dover; when he has before told us so precisely, and that so often over, that he embarked at Southampton? I dare acquit the poet from so flagrant a variation. The indolence of a transcriber, or a compositor at press, must give rise to such an error. They, seeing *pier* at the end of the verse, unluckily thought of Dover *pier*, as the best known to them; and so unawares corrupted the text. THEOBALD.

Among the records of the town of Southampton, they have a minute and authentick account (drawn up at that time) of the encampment of Henry the Fifth near the town, before this embarkment for France. It is remarkable, that the place where the army was encamped, then a low level plain or a down, is now entirely covered with sea, and called Westport. T. WARTON.

[8] — Phœbus FANNING.] Old copy—*fayning*. Corrected by Mr. Rowe. MALONE.

So, in Macbeth:

Play with your fancies; and in them behold,
Upon the hempen tackle, ship-boys climbing:
Hear the shrill whistle, which doth order give
To sounds confus'd [9]: behold the threaden sails,
Borne with the invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea,
Breasting the lofty surge: O, do but think,
You stand upon the rivage [1], and behold
A city on the inconstant billows dancing;
For so appears this fleet majestical,
Holding due course to Harfleur. Follow, follow!
Grapple your minds to sternage of this navy [2];
And leave your England, as dead midnight, still,
Guarded with grandsires, babies, and old women,
Either past, or not arriv'd to, pith and puissance:
For who is he, whose chin is but enrich'd

" Where the Norweyan *banners* flout the sky,
" And *fan* our people cold." STEEVENS.

9 Hear the shrill WHISTLE, which doth order give
To sounds CONFUS'D:] So, in Pericles, Prince of Tyre, 1609:

" —— the boatswain *whistles*, and
" The master calls, and trebles the *confusion*." MALONE.

1 — rivage,] The *bank* or *shore*. JOHNSON.

Rivage, French. So, in Spenser's Fairy Queen, b. iv. c. i.:

" Pactolus with his waters shere
" Throws forth upon the *rivage* round about him nere."

Again, in Gower, De Confessione Amantis, lib. viii. fol. 186:

" Upon the stronde at *rivage*." STEEVENS.

2 — to STERNAGE of this navy;] The stern being the hinder part of the ship, the meaning is, let your minds follow close after the navy. *Stern*, however, appears to have been anciently synonymous to *rudder*. So, in the King Leir, 1605:

" Left as it were a ship without a *sterne*."

Again, in Chapman's version of the second Iliad:

" Twelve ships he brought, which, in their course, vermilion
sternes did move."

I suspect the author wrote, *steerage*. So, in his Pericles:

" —— Think his pilot, thought;
" So with his *steerage* shall your *thoughts grow on*,
" To fetch his daughter home." MALONE.

With one appearing hair, that will not follow
These cull'd and choice-drawn cavaliers to France?
Work, work, your thoughts, and therein see a siege:
Behold the ordnance on their carriages,
With fatal mouths gaping on girded Harfleur.
Suppose, the ambassador from the French comes back;
Tells Harry—that the king doth offer him
Katharine his daughter; and with her, to dowry,
Some petty and unprofitable dukedoms.
The offer likes not: and the nimble gunner
With linstock [3] now the devilish cannon touches,
[*Alarum; and Chambers* [4] *go off.*
And down goes all before them. Still be kind,
And eke [5] out our performance with your mind.
[*Exit.*

[3] — linstock—] The staff to which the match is fixed when ordnance is fired. JOHNSON.

So, in Middleton's comedy of Blurt Master Constable, 1602: "— O Cupid, grant that my blushing prove not a *linstocke*, and give fire too suddenly," &c.

Again, in The Jew of Malta, by Marlowe, 1633:

"Till you shall hear a culverin discharg'd
"By him that bears the *linstock* kindled thus."

I learn from Smith's Sea Grammar, 1627, that the "*Lintstock* is a handsome carved stick, more than halfe yard long, with a cocke at the one end, to hold fast his match," &c. STEEVENS.

[4] — *Chambers* —] Small pieces of ordnance. See p. 75, n. 6. STEEVENS.

[5] And EKE —] This word is in the first folio written—*eech*; as it was, sometimes at least, pronounced. So, in Pericles, 1609:

"And time that is so briefly spent,
"With your fine fancies quaintly *each*;
"What's dumb in show I'll plain with *speech*." MALONE.

See also the concluding speech of The First Part of the Spanish Tragedy, 1605:

"My armes are of the shortest,
"*Let your loves peace them out*." STEEVENS.

SCENE I.

The Same. Before Harfleur.

Alarums. Enter King HENRY, EXETER, BEDFORD, GLOSTER, *and Soldiers, with Scaling Ladders.*

K. HEN. Once more unto the breach, dear friends, once more;
Or close the wall[6] up with our English dead!
In peace, there's nothing so becomes a man,
As modest stillness, and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger[7];

[6] Or close the wall, &c.] Here is apparently a chasm. One line at least is lost, which contained the other part of a disjunctive proposition. The King's speech is, 'dear friends, *either win the town*, or close up the wall with dead.' The old quarto gives no help. JOHNSON.

I do not perceive the chasm which Dr. Johnson complains of. What the King means to say is,—'Re-enter the breach you have made, or fill it up with your own dead bodies;' i. e. Pursue your advantage, or give it up with your lives. Mount the breach in the wall, or repair it by leaving your own carcases in lieu of the stones you have displaced: in short—Do one thing or the other. So, in Church-yard's Siege of Edenbrough Castle:

"—— we will possesse the place,
"Or leaue our bones and bowels in the breatch."

This speech of King Henry was added after the quartos 1600 and 1608. STEEVENS.

[7] — when the blast of war blows in our ears,
Then imitate the action of the tiger;] Sir Thomas Hanmer has observed on the following passage in Troilus and Cressida, that in *storms and high winds* the *tiger* roars and rages most furiously:

"——— even so
"Doth valour's show and valour's worth divide
"In storms of fortune: for, in her ray and brightness,
"The herd hath more annoyance by the brize
"Than by the *tiger*: but when splitting winds
"Make flexible the knees of knotted oaks,

Stiffen the sinews, summon up the blood [8],
Disguise fair nature with hard-favour'd rage:
Then lend the eye a terrible aspéct;
Let it pry through the portage of the head [9],
Like the brass cannon; let the brow o'erwhelm it,
As fearfully, as doth a galled rock
O'erhand and jutty [1] his confounded base [2],
Swill'd with the wild and wasteful ocean [3].

" And flies flee under shade; why then the thing of courage,
" As rouz'd with rage, with rage doth sympathize," &c.
STEEVENS.

[8] — SUMMON up the blood,] Old copy—*commune*, &c. Corrected by Mr. Rowe. MALONE.

[9] — PORTAGE of the head,] *Portage*, *open space*, from *port*, a *gate*. Let the eye appear in the head as cannon through the battlements, or embrasures, of a fortification. JOHNSON.

So we now say—" the *port*-holes of a ship." M. MASON.

[1] — jutty —] The force of the verb to *jutty*, when applied to a rock projecting into the sea, is not felt by those who are unaware that this word anciently signified a mole raised to withstand the encroachment of the tide. In an act, 1 Edw. VI. c. 14, provision is made for " the maintenaunce of piers, *jutties*, walles, and bankes, against the rages of the sea." HOLT WHITE.

Jutty-heads, in sea-language, are platforms standing on piles, near the docks, and projecting without the wharfs, for the more convenient docking and undocking ships. See Chambers's Dictionary. STEEVENS.

[2] — his CONFOUNDED base,] His *worn* or *wasted* base. JOHNSON.

So, in The Tempest:

" — the shore, that o'er his *wave-worn basis* bow'd,
" As stooping to relieve him." STEEVENS.

One of the senses of to *confound*, in our author's time, was, to *destroy*. See Minsheu's Dictionary, in v. MALONE.

[3] — let the brow o'erwhelm it,
As fearfully, as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.] So, in Daniel's Civil Warres, 1595:

" A place there is, where proudly rais'd there stands
" A huge aspiring rock, neighbouring the skies,
" Whose surly brow imperiously commands
" The sea his bounds, that at his proud foot lies;

Now set the teeth [4], and stretch the nostril wide;
Hold hard the breath, and bend up every spirit [5]
To his full height!—On, on, you noble English [6],
Whose blood is fet from fathers of war-proof [7]!
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheath'd their swords for lack of argument [8],
Dishonour not your mothers; now attest,
That those, whom you call'd fathers, did beget you!
Be copy now to men of grosser blood,
And teach them how to war!—And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding: which I doubt not;

" And spurns the waves, that in rebellious bands
" Assault his empire, and against him rise." MALONE.

4 Now set the teeth,] So, in Antony and Cleopatra:
" —— now I'll *set my teeth*,
" And send to darkness all that stop me." STEEVENS.

5 — bend up every spirit —] A metaphor from the bow. JOHNSON.

So again, in Hamlet: " they fool me to the top of my *bent*." Again, in Macbeth:
" I am settled, and *bend up*
" *Each corporal agent* to this terrible feat." MALONE.

6 — you NOBLEST English,] Thus the second folio. The first has—*noblish*. Mr. Malone reads—*noble*; and observes that this speech is not in the quartos. STEEVENS.

7 Whose blood is FET from fathers of war-proof!] Thus the folio 1623, and rightly. So, Spenser's Fairy Queen, b. iii.:
" Whom strange adventure did from Britain *fet*."
Again, in the Prologue to Ben Jonson's Silent Woman:
" Though there be none far-*fet*, there will dear bought."
Again, in Lord Surrey's translation of the second book of Virgil's Æneid:
" And with that winde had *fet* the land of Greece."
The sacred writings afford many instances to the same purpose. Mr. Pope first made the change, [to *fetch'd*], which I, among others, had inadvertently followed. STEEVENS.

8 — argument.] Is *matter*, or *subject*. JOHNSON.

For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips[9],
Straining upon the start[1]. The game's afoot;
Follow your spirit: and, upon this charge,
Cry—God for Harry! England! and Saint George!
[*Exeunt. Alarum, and Chambers go off.*

SCENE II.

The Same.

Forces pass over; then enter NYM, BARDOLPH, PISTOL, *and Boy.*

BARD. On, on, on, on, on! to the breach, to the breach!

NYM. 'Pray thee, corporal[2], stay: the knocks are too hot; and for mine own part, I have not a case of lives[3]: the humour of it is too hot, that is the very plain-song of it.

9 — like greyhounds in the SLIPS,] *Slips* are a contrivance of leather, to start two dogs at the same time. C.

1 STRAINING upon the start.] The old copy reads—*Straying*. Corrected by Mr. Rowe. MALONE.

2 — corporal.] We should read—*lieutenant*. It is Bardolph to whom he speaks. STEEVENS.

Though Bardolph is only a corporal in King Henry IV. as our author has in this play, from inadvertence or design, made him a lieutenant, I think, with Mr. Steevens, that we should read *lieutenant*. See a former note, p. 294, n. 8. The truth is, I believe, that the variations in his title proceeded merely from Shakspeare's inattention. MALONE.

3 — a case of lives:] A set of lives, of which, when one is worn out, another may serve. JOHNSON.

Perhaps only *two*; as a *case* of Pistols; and, in Ben Jonson, a *case* of masques. WHALLEY.

I believe Mr. Whalley's explanation is the true one. A *case* of pistols, which was the current phrase for a *pair* or *brace* of pistols, in our author's time, is at this day the term always used

Pist. The plain song is most just; for humours do abound;
Knocks go and come; God's vassals drop and die;
And sword and shield,
In bloody field,
Doth win immortal fame.

Boy. 'Would I were in an alehouse in London! I would give all my fame for a pot of ale, and safety.

Pist. And I:
If wishes would prevail with me[4],
My purpose should not fail with me,
But thither would I hie.

Boy. As duly, but not as truly, as bird doth sing on bough[5].

Enter Fluellen[6].

Flu. Got's plood!—Up to the preaches[7], you rascals! will you not up to the preaches?

[*Driving them forward.*

in Ireland, where much of the language of the age of Elizabeth is yet retained.

See also the Life of Jack Wilton, by Thomas Nashe, 4to. 1594: "Memorandum, everie one of you after the perusal of this pamphlet is to provide him a *case* of ponyards, that if you come in companie with any man which shall dispraise it,—you may straight give him the stockado." Malone.

4 If wishes, &c.] This passage I have replaced from the first folio, which is the only authentick copy of this play. These lines, which perhaps are part of a song, Mr. Pope did not like, and therefore changed them in conformity to the imperfect play in quarto, and was followed by the succeeding editors. For *prevail* I should read *avail*. Johnson.

5 As duly, &c.] This speech I have restored from the folio. Steevens.

This should be printed as verse, being perhaps the remainder of Pistol's song. Douce.

6 — *Fluellen*.] This is only the Welsh pronunciation of *Lluellyn*. Thus also *Flloyd* instead of *Lloyd*. Steevens.

7 — Up to the PREACHES, &c.] Thus the quarto, with only the difference of *breaches* instead of *preaches*. Modern editors have been very liberal of their Welsh dialect. The folio reads,—"Up to the breach, you dogges, avaunt, you cullions." Steevens.

Pist. Be merciful, great duke[8], to men of mould[9]!
Abate thy rage, abate thy manly rage!
Abate thy rage, great duke!
Good bawcock, bate thy rage! use lenity, sweet chuck!

Nym. These be good humours!—your honour wins bad humours[1].

[*Exeunt Nym, Pistol, and Bardolph, followed by Fluellen.*

[8] Be merciful, GREAT DUKE,] That is, great commander. So, in Harrington's Orlando Furioso, 1591:

"And as herself the dame of Carthage kill'd,
"When as the Trojan *duke* did her forsake—."

The Trojan *duke* is only a translation of *dux* Trojanus. So also in many of our old poems, *Duke* Theseus, *Duke* Hannibal, &c. See vol. v. p. 176, n. 6. In Pistol's mouth the word has here peculiar propriety.

The author of Remarks, &c. on the last edition of Shakspeare, [Mr. Ritson,] says, that "in the folio it is the Duke of Exeter, and not Fluellen, who enters [here], and to whom Pistol addresses himself." It is sufficient to say, that in the only folio of any authority, that of 1623, this is not the case. When the King retired before the entry of Bardolph, &c. the Duke of Exeter certainly accompanied him, with Bedford, Gloster, &c. though in the folio the word *Exeunt* is accidentally omitted. In the quarto, before the entry of Bardolph, Fluellen, &c. we find *Exit Omnes.*

In the quarto, Nym, on Fluellen's treating him so roughly, says, "Abate thy rage, sweet *knight*." Had these words been preserved, I suppose this Remarker would have contended, that Nym's address was not to the honest Welshman, but to old *Sir* Thomas Erpingham.

I should not have taken the trouble to refute this unfounded remark, had I not feared that my readers, in consequence of the above-mentioned misrepresentation of the state of the old copy, might be led to suppose that some arbitrary alteration had here been made in the text. MALONE.

Sylvester, in his Dubartas, terms Moses "a great *duke*."
BOSWELL.

[9] — to men of MOULD!] To men of *earth*, to poor mortal men.
JOHNSON.

So, in the Countess of Pembroke's Yvychurch:

"At length *man was made of mould*, by crafty Prometheus."
STEEVENS.

Boy. As young as I am, I have observed these three swashers. I am boy to them all three: but all they three [2], though they would serve me, could not be man to me; for, indeed, three such anticks do not amount to a man. For Bardolph,—he is white-livered, and red-faced; by the means whereof, 'a faces it out, but fights not. For Pistol,—he hath a killing tongue, and a quiet sword; by the means whereof 'a breaks words, and keeps whole weapons. For Nym,—he hath heard, that men of few words are the best men [3]; and therefore he scorns to say his prayers, lest 'a should be thought a coward: but his few bad words are match'd with as few good deeds; for 'a never broke any man's head but his own; and that was against a post when he was drunk. They will steal any thing, and call it,—purchase [4]. Bardolph stole a lute-case; bore it twelve leagues, and sold it for three halfpence. Nym, and Bardolph, are sworn brothers in filching; and in Calais they stole a fire-shovel: I knew, by that piece of service, the men would carry coals [5].

[1] — WINS bad humours.] In a former scene Nym says, "the king hath *run* bad humours on the knight." We should therefore perhaps read *runs* here also. But there is little certainty in any conjecture concerning the dialect of Nym or Pistol. MALONE.

[2] — but all THEY three,] We should read, I think, "all *the* three." MALONE.

"*They* three," is a vulgarism, to this day in constant use. STEEVENS.

[3] — BEST men;] That is, *bravest;* so in the next lines, *good deeds* are *brave actions*. JOHNSON.

[4] They will steal any thing, and call it,—PURCHASE.] This was the cant term used for money gained by cheating, as we learn from Greene's Art of Coneycatching. BOSWELL.

[5] — the men would carry coals.] It appears that, in Shakspeare's age, *to carry coals*, was, I know not why, *to endure affronts*. So, in Romeo and Juliet, one serving-man asks another whether he will *carry coals*. JOHNSON.

See note on Romeo and Juliet, Act I. Sc. I.

They would have me as familiar with men's pockets, as their gloves or their handkerchiefs: which makes much against my manhood, if I should take from another's pocket, to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villainy goes against my weak stomach, and therefore I must cast it up.

[*Exit Boy.*

Re-enter FLUELLEN, GOWER *following.*

Gow. Captain Fluellen, you must come presently to the mines; the duke of Gloster would speak with you.

Flu. To the mines! tell you the duke, it is not so good to come to the mines: For, look you, the mines is not according to the disciplines of the war; the concavities of it is not sufficient; for, look you, th' athversary (you may discuss unto the duke, look you) is dight himself four yards under the countermines [5]; by Cheshu, I think, 'a will plow up all [6], if there is not better directions.

Gow. The duke of Gloster, to whom the order of the siege is given, is altogether directed by an Irishman; a very valiant gentleman, i' faith.

Flu. It is captain Macmorris, is it not?

Gow. I think, it be.

Flu. By Cheshu, he is an ass, as in the 'orld: I will verify as much in his peard: he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

Cant phrases are the ephemerons of literature. In the quartos, 1600 and 1608, the passage stands thus: "I knew by that *they meant* to carry coales." STEEVENS.

5 — is dight himself four yards under the COUNTERMINES:] Fluellen means, that the enemy had digged himself *countermines* four yards under the *mines*. JOHNSON.

6 — will PLOW up all,] That is, he will *blow* up all. JOHNSON.

Enter MACMORRIS *and* JAMY, *at a distance.*

Gow. Here 'a comes; and the Scots captain, captain Jamy, with him.

Flu. Captain Jamy is a marvellous falorous gentleman, that is certain; and of great expedition, and knowledge, in the ancient wars, upon my particular knowledge of his directions: by Cheshu, he will maintain his argument as well as any military man in the 'orld, in the disciplines of the pristine wars of the Romans.

Jamy. I say, gud-day, captain Fluellen.

Flu. God-den to your worship, goot captain Jamy.

Gow. How, now, captain Macmorris? have you quit the mines? have the pioneers given o'er?

Mac. By Chrish la, tish ill done: the work ish give over, the trumpet sound the retreat. By my hand, I swear, and by my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, so Chrish save me, la, in an hour. O, tish ill done, tish ill done; by my hand, tish ill done!

Flu. Captain Macmorris, I peseech you now will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly, to satisfy my opinion, and partly, for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

Jamy. It sall be very gud, gud feith, gud captains bath: and I sall quit you[7] with gud leve, as I may pick occasion; that sall I, marry.

[7] — I sall QUIT you —] That is, I shall, with your permission,

Mac. It is no time to discourse, so Chrish save me, the day is hot, and the weather, and the wars, and the king, and the dukes; it is no time to discourse. The town is beseeched, and the trumpet calls us to the breach; and we talk, and, by Chrish, do nothing; 'tis shame for us all: so God sa' me, 'tis shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la.

Jamy. By the mess, ere theise eyes of mine take themselves to slumber, aile do gude service, or aile ligge i' the grund for it; ay, or go to death; and aile pay it as valorously as I may, that sal I surely do, that is the breff and the long: Mary, I wad full fain heard some question 'tween you 'tway.

Flu. Captain Macmorris, I think, look you, under your correction, there is not many of your nation——

Mac. Of my nation? What ish my nation? ish a villain, and a bastard, and a knave, and a rascal? What ish my nation? Who talks of my nation?

Flu. Look you, if you take the matter otherwise than is meant, captain Macmorris, peradventure, I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as goot a man as yourself, both in the disciplines of wars, and in the derivation of my birth, and in other particularities.

Mac. I do not know you so good a man as myself: so Crish save me, I will cut off your head.

Gow. Gentlemen both, you will mistake each other.

Jamy. Au! that's a foul fault.

[*A Parley sounded.*

requite you, that is, *answer you*, or *interpose with my arguments*, as I shall find opportunity. Johnson.

Gow. The town sounds a parley.

Flu. Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you, I know the disciplines of war; and there is an end [8]. [*Exeunt*.

SCENE III.

The same. Before the Gates of Harfleur.

The Governour and some Citizens on the Walls; the English Forces below. Enter King Henry and his Train.

K. Hen. How yet resolves the governour of the town?
This is the latest parle we will admit:
Therefore, to our best mercy give yourselves;
Or, like to men proud of destruction,
Defy us to our worst: for, as I am a soldier [9],
(A name, that, in my thoughts, becomes me best,)
If I begin the battery once again,
I will not leave the half-achieved Harfleur,
Till in her ashes she lie buried.
The gates of mercy shall be all shut up [1];

[8] —there is an end.] It were to be wished, that the poor merriment of this dialogue had not been purchased with so much profaneness. Johnson.

[9] Defy us TO OUR WORST: for, as I am a soldier,] The three words in small capitals, are, I suppose, an interpolation. They have little value, and spoil the metre. Steevens.

[1] The gates of mercy shall be all shut up;] Mr. Gray has borrowed this thought in his inimitable Elegy:

"And shut the gates of mercy on mankind." Steevens.

We again meet with this significant expression in King Henry VI. Part III.:

"Open thy *gate of mercy*, gracious Lord!"

Sir Francis Bacon uses the same expression in a letter to King James, written a few days after the death of Shakspeare: "And

And the flesh'd soldier,—rough and hard of heart,—
In liberty of bloody hand, shall range
With conscience wide as hell; mowing like grass
Your fresh-fair virgins, and your flowering infants.
What is it then to me, if impious war,—
Array'd in flames, like to the prince of fiends,—
Do, with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation[2]?
What is't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness,
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon the enraged soldiers in their spoil,
As send precepts to the Leviathan
To come ashore. Therefore, you men of Harfleur,
Take pity of your town, and of your people,
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds[3]
Of deadly murder[4], spoil, and villainy.

therefore, in conclusion, we wished him [the earl of Somerset] not to *shut the gate* of your majesties *mercy* against himself, by being obdurate any longer." MALONE.

[2] — fell feats
Enlink'd to waste and desolation?] All the savage practices naturally concomitant to the sack of cities. JOHNSON.

[3] Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds —] This is a very harsh metaphor. To *overblow* is to *drive away*, or to *keep off*. JOHNSON.

[4] Of DEADLY murder,] The folio has *headly*. The passage is not in the quarto. Though *deadly* is an epithet of but little force, applied to *murder*, I yet suspect it to have been the poet's word. So, in Macbeth, vol. xi. p. 170, we have *mortal murders*; and in Richard III. Act IV. Sc. I. "*dead-killing* news." MALONE.

Perhaps we should read, [with the second folio], "*heady* murder." So, in King Henry IV. Part I.:

"And all the currents of a *heady* fight." STEEVENS.

If not, why, in a moment, look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters[5];
Your fathers taken by the silver beards,
And their most reverend heads dash'd to the walls;
Your naked infants spitted upon pikes;
Whiles the mad mothers with their howls confus'd
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? will you yield, and this avoid?
Or, guilty in defence, be thus destroy'd?

Gov. Our expectation hath this day an end:
The Dauphin, whom of succour we entreated[6],
Returns us—that his powers are not yet ready
To raise so great a siege. Therefore, dread king,
We yield our town, and lives, to thy soft mercy:
Enter our gates; dispose of us, and ours;
For we no longer are defensible.

K. Hen. Open your gates.—Come, uncle Exeter,
Go you and enter Harfleur; there remain,
And fortify it strongly 'gainst the French:
Use mercy to them all. For us, dear uncle,—
The winter coming on, and sickness growing
Upon our soldiers,—we'll retire to Calais.
To-night in Harfleur will we be your guest;
To-morrow for the march are we addrest[7].

[*Flourish. The King, &c. enter the Town.*

[5] Defile the locks, &c.] The folio reads:
"*Desire* the locks," &c. Steevens.
The emendation is Mr. Pope's. Malone.

[6] —whom of succour we entreated,] Many instances of similar phraseology are already given in a note on the following passage in A Midsummer-Night's Dream: "I shall desire you *of* more acquaintance." See Act III. Sc. I. Steevens.

[7] —are we addrest.] i. e. prepared. So, in Heywood's Brazen Age, 1613:

"—— clamours from afar,
"Tell us these champions are *addrest* for war."

Steevens.

SCENE IV.[8]

Roüen. A Room in the Palace.

Enter KATHARINE *and* ALICE.

KATH. Alice, tu as esté[9] *en Angleterre, et tu parles bien le language.*

[8] Scene IV.] I have left this ridiculous scene as I found it; and am sorry to have no colour left from any of the editions, to imagine it interpolated. WARBURTON.

Sir T. Hanmer has rejected it. The scene is indeed mean enough, when it is read; but the grimaces of two French women, and the odd accent with which they uttered the English, made it divert upon the stage. It may be observed, that there is in it not only the French language, but the French spirit. Alice compliments the princess upon her knowledge of four words, and tells her that she pronounces like the English themselves. The princess suspects no deficiency in her instructress, nor the instructress in herself. Throughout the whole scene there may be found French servility, and French vanity.

I cannot forbear to transcribe the first sentence of this dialogue from the edition of 1608, that the reader, who has not looked into the old copies, may judge of the strange negligence with which they are printed.

"*Kate.* Alice venecia, vous aves cates en, vou parte fort bon Angloys englatara, coman sae palla vou la main en francoy."

JOHNSON.

We may observe, in general, that the early editions have not half the quantity; and every sentence, or rather every word, most ridiculously blundered. These, for several reasons, could not possibly be published by the author; and it is extremely probable that the French ribaldry was at first inserted by a different hand, as the many editions most certainly were after he had left the stage. Indeed, every friend to his memory will not easily believe, that he was acquainted with the scene between *Katharine* and the *old Gentlewoman:* or surely he would not have admitted such obscenity and nonsense. FARMER.

It is very certain that authors, in the time of Shakspeare, did not correct the press for themselves. I hardly ever saw, in one of the old plays, a sentence of either *Latin*, *Italian*, or *French*, without the most ridiculous blunders. In The History of Clyomon, Knight of the Golden Shield, 1599, a tragedy which I have often quoted, a warrior asks a lady, disguised like a page,

Alice. Un peu madame.

Kath. Je te prie, m'enseigneuz; il faut que j'apprenne à parler. Comment appellez vous la main, en Anglois?

Alice. La main? elle est appellée, de hand.

Kath. De hand. *Et les doigts?*

Alice. Les doigts? may foy[1], *je oublie les doigts; mais je me souviendray. Les doigts? je pense, qu'ils sont appellé* de fingres; *ouy,* de fingres.

Kath. La main, de hand; *les doigts,* de fingres. *Je pense, que je suis le bon escolier. J'ay gagné deux mots d'Anglois vistement. Comment appellez vous les ongles?*

Alice. Les ongles? les appellons, de nails.

what her name is. She answers, "*Cur Daceer,*" i. e. *Cœur d'Acier,* Heart of Steel. Steevens.

9 *Kath. Alice, tu as esté* —] I have regulated several speeches in this French scene; some whereof are given to Alice, and yet evidently belong to Katharine: and so *vice versa.* It is not material to distinguish the particular transpositions I have made. Mr. Gildon has left no bad remark, I think, with regard to our poet's conduct in the character of this princess: "For why he should not allow her," says he, "to speak in English as well as all the other French, I cannot imagine; since it adds no beauty, but gives a patched and pye-bald dialogue of no beauty or force." Theobald.

In the collection of Chester Whitsun Mysteries, among the Harleian MSS. No. 1013, I find French speeches introduced. In the Vintner's Play, p. 65, the three kings, who come to worship our infant Saviour, address themselves to Herod in that language, and Herod very politely answers them in the same. At first, I supposed the author to have appropriated a foreign tongue to them, because they were strangers; but in the Skinner's Play, p. 144, I found Pilate talking French, when no such reason could be offered to justify a change of language. These mysteries are said to have been written in 1328. It is hardly necessary to mention that in this MS. the French is as much corrupted as in the passage quoted by Dr. Johnson from the quarto edition of King Kenry V. Steevens.

1 — may *foy,*] Thus the old copies; but I suspect we should read—*ma* foy. Steevens.

Kath. De nails. *Escoutez; dites moy, si je parle bien:* de hand, de fingres, de nails.

Alice. C'est bien dit, madame; il est fort bon Anglois.

Kath. Dites moy en Anglois, le bras.

Alice. De arm, *madame.*

Kath. Et le coude.

Alice. De elbow.

Kath. De elbow. *Je m'en faitz la repetition de tous les mots, que vous m'avez appris dès a present.*

Alice. Il est trop difficile, madame, comme je pense.

Kath. Excusez moy, Alice; escoutez: De hand, de fingre, de nails, de arm, de bilbow.

Alice. De elbow, *madame.*

Kath. O Seigneur Dieu! je m'en oublie; De elbow. *Comment appellez vous le col?*

Alice. De neck, *madame.*

Kath. De neck: *Et le menton?*

Alice. De chin.

Kath. De sin. *Le col,* de neck: *le menton,* de sin.

Alice. Ouy. Sauf vostre honneur; en verité, vous prononces les mots aussi droict que les natifs d'Angleterre.

Kath. Je ne doute point d'apprendre par la grace de Dieu; et en peu de temps.

Alice. N'avez vous pas deja oublié ce que je vous ay enseignée?

Kath. Non, je reciteray à vous promptement. De hand, de fingre, de mails,—

Alice. De nails, *madame.*

Kath. De nails, de arme, de ilbow.

Alice. Sauf vostre honneur, de elbow.

Kath. Ainsi dis je; de elbow, de neck, *et* de sin: *Comment appellez vous le pieds et la robe?*

Alice. De foot, *madame ; et* de con.

Kath. De foot, *et* de con? *O Seigneur Dieu! ces sont mots de son mauvais, corruptible, grosse, et impudique, et non pour les dames d'honneur d'user : Je ne voudrois prononcer ces mots devant les Seigneurs de France, pour tout le monde. Il faut* de foot, *et* de con, *neant-moins. Je reciterai une autre fois ma leçon ensemble:* De hand, de fingre, de nails, de arm, de elbow, de neck, de sin, de foot, de con.

Alice. Excellent, madame!

Kath. C'est assez pour une fois ; allons nous a disner. [*Exeunt.*

SCENE V.

The same. Another Room in the same.

Enter the French King, the Dauphin, Duke of Bourbon, the Constable of France, and Others.

Fr. King. 'Tis certain, he hath pass'd the river Somme.

Con. And if he be not fought withal, my lord,
Let us not live in France ; let us quit all,
And give our vineyards to a barbarous people.

Dau. O Dieu vivant! shall a few sprays of us,—
The emptying of our father's luxury [2],
Our scions, put in wild and savage [3] stock,
Spirt up so suddenly into the clouds,
And overlook their grafters?

[2] —our father's LUXURY,] In this place, as in others, *luxury* means *lust.* JOHNSON.

So, in King Lear:

"To't, *luxury,* pell-mell, for I lack soldiers." STEEVENS.

[3] —savage—] Is here used in the French original sense, for *silvan, uncultivated,* the same with *wild.* JOHNSON.

Bour. Normans, but bastard Normans, Norman bastards!

Mort de ma vie! if they march along
Unfought withal, but I will sell my dukedom,
To buy a slobbery and a dirty farm
In that nook-shotten isle of Albion [4].

Con. Dieu de battailes! where have they this mettle?
Is not their climate foggy, raw, and dull?
On whom, as in despite *, the sun looks pale,
Killing their fruit with frowns? Can sodden water,
A drench for sur-rein'd jades [5], their barley broth,
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us not hang like roping icicles
Upon our houses' thatch, whiles a more frosty people [6]

* Quarto, *disdain.*

[4] In that NOOK-SHOTTEN isle of Albion.] *Shotten* signifies any thing *projected*: so *nook-shotten isle*, is an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain. WARBURTON.

The same compound epithet is employed by Randle Holme, in his Academy of Armory and Blazon, b. iii. c. ix. p. 385: "Querke is a *nook-shotten* pane" [of glass]. STEEVENS.

[5] — Can sodden water,
A drench for SUR-REIN'D jades,] The exact meaning of *sur-reyn'd* I do not know. It is common to give horses over-ridden or feverish, ground malt and hot water mixed, which is called *a mash*. To this he alludes. STEEVENS.

The word *sur-rein'd* occurs more than once in the old plays. So, in Jack Drum's Entertainment, 1601:

"Writes he not a good cordial sappy style?—
"A *sur-rein'd* jaded wit, but he rubs on."

It should be observed that the quartos 1600 and 1608 read:

"A drench for *swolne* jades." STEEVENS.

I suppose, *sur-rein'd* means *over-ridden;* horses on whom the rein has remained too long. MALONE.

I believe that *sur-rein'd* means *over worked* or *ridden;* but should suppose the word rather derived from the *reins* of the *back*, than from those of the *bridle*. M. MASON.

Sweat drops of gallant youth [7] in our rich fields;
Poor—we may call them [8], in their native lords.

Dau. By faith and honour,
Our madams mock at us; and plainly say,
Our mettle is bred out; and they will give
Their bodies to the lust of English youth,
To new-store France with bastard warriors.

Bour. They bid us—to the English dancing-schools,
And teach lavoltas high [9], and swift corantos;

[6] Upon our HOUSES' thatch, whiles a more frosty people—] I cannot help supposing, for the sake of metre, that Shakspeare wrote—*house-thatch*. *House-top* is an expression which the reader will find in St. Matthew, xxiv. 17. STEEVENS

"Upon our houses' *thatch*." Thus the folio. The quarto has—our houses' *tops*.

The reading of the folio is supported by a passage in The Tempest:

"——— like winter drops,
"From eaves of *reeds*."

Again, in Love's Labour's Lost:

"When icicles hang *by the wall*," &c. MALONE.

[7] —drops of GALLANT YOUTH—] This is the reading of the folio. The quarto reads—drops of *youthful blood*. MALONE.

[8] —we MAY call them,] *May*, which is wanting in the old copy, was added by the editor of the second folio. MALONE.

[9] —lavoltas high,] Sir T. Hanmer observes, that in this dance there was much turning and much capering. Shakspeare mentions it more than once, but never so particularly as the author of Muleasses the Turk, a tragedy, 1610:

"Be pleas'd, ye powers of night, and 'bout me skip
"Your antick measures; like to coal-black Moors
"Dancing their high *lavoltoes* to the sun,
"Circle me round: and in the midst I'll stand,
"And crack my sides with laughter at your sports."

Again, in Chapman's May-Day, 1611:

"—— let the Bourdeaux grape
"Skip like *la volta's* in their swelling veins."

Again:

"Where love doth dance *la volta*." STEEVENS.

Lavoltas are thus described by Sir John Davies, in his poem called Orchestra:

Saying, our grace is only in our heels,
And that we are most lofty runaways.

Fr. King. Where is Mountjóy, the herald; speed him hence;
Let him greet England with our sharp defiance.—
Up, princes; and, with spirit of honour edg'd,
More sharper than your swords, hie to the field:
Charles De-la-bret, high constable of France [1];
You dukes of Orleans, Bourbon, and of Berry,
Alençon, Brabant, Bar, and Burgundy;

" Yet is there one the most delightful kind,
" A lofty jumping, or a leaping round,
" Where arm in arm, two dancers are entwin'd,
" And whirl themselves in strict embracements bound,
" And still their feet an *anapest* do sound:
" An *anapest* is all their musick's song,
" Whose first two feet is short, and third is long.
" As the victorious twins of Leda and Jove
" That taught the Spartans dancing on the sands
" Of swift Eurotas, dance in heaven above;
" Knit and united with eternal hands,
" Among the stars their double image stands,
" Where both are carried with an equal pace,
" Together jumping in their turning race." Reed.

A very amusing account of this dance is to be found in Mr. Douce's Illustrations of Shakspeare, vol. i. p. 489. Boswell.

[1] Charles De-la-bret, &c.] Milton somewhere bids the English take notice how their names are misspelt by foreigners, and seems to think that we may lawfully treat foreign names, in return, with the same neglect. This privilege seems to be exercised in this catalogue of French names, which, since the sense of the author is not affected, I have left as I found it.
Johnson.

I have changed the spelling; for I know not why we should leave blunders or antiquated orthography in the proper names, when we have been so careful to remove them both from all other parts of the text. Instead of *Charles De-la-bret*, we should read *Charles D'Albret*, but the metre will not allow of it.
Steevens.

Shakspeare followed Holinshed's Chronicle, in which the Constable is called *Delabreth*, as he here is in the folio.
Malone.

Jaques Chatillion, Rambures, Vaudemont,
Beaumont, Grandpré, Roussi, and Fauconberg,
Foix, Lestrale, Bouciqualt, and Charolois;
High dukes, great princes, barons, lords, and
knights[2],
For your great seats, now quit you of great shames.
Bar Harry England, that sweeps through our land
With pennons[3] painted in the blood of Harfleur:
Rush on his host, as doth the melted snow[4]

[2] — and KNIGHTS,] The old copy reads—*kings*. The emendation is Mr. Theobald's. It is confirmed by a line in the last scene of the fourth Act:

"——princes, barons, lords, *knights*." MALONE.

[3] With PENNONS —] *Pennons* armorial were small flags, on which the arms, device, and motto of a knight were painted.

Pennon is the same as *pendant*. So, in The Stately Moral of the Three Lords of London, 1590:

"In glittering gold and particolour'd plumes,
"With curious *pendants* on their launces fix'd," &c.

Again, in Chaucer's Knyghtes Tale, v. 980, Mr. Tyrwhitt's edition:

"And by his banner borne is his *penon*
"Of gold ful riche, in which there was ybete
"The Minotaure which that he slew in Crete."

In MS. Harl. No. 2413, is the following note:

"*Penon*.

"A *penon* must bee tow yardes and a halfe longe, made round att the end, and conteyneth the armes of the owner, and servith for the conduct of fiftie men.

"Everye knight may have his *pennon* if hee bee cheefe captaine, and in it sett his armes: and if hee bee made bannerett, the kinge or the lieftenant shall make a slitt in the end of the *pennon*, and the heralds shall raise it out.

"*Pencelles*.

"Pencells or flagges for horsemen must bee a yarde and a halfe longe, with the crosses of St. George," &c. STEEVENS.

[4] — melted snow —] The poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents formed from melted snow stream from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line.

JOHNSON.

Upon the vallies; whose low vassal seat
The Alps doth spit and void his rheum upon [5]:
Go down upon him,—you have power enough,—
And in a captive chariot, into Roüen
Bring him our prisoner.

Con. This becomes the great.
Sorry am I, his numbers are so few,
His soldiers sick, and famish'd in their march;
For, I am sure, when he shall see our army,
He'll drop his heart into the sink of fear,
And, for achievement, offer us his ransom [6].

Fr. King. Therefore, lord constable, haste on Montjóy;
And let him say to England, that we send

[5] The Alps doth spit and void his rheum upon:]
Jupiter hybernas canâ nive *conspuit* Alpes.
Fur. Bibac. ap Hor.
STEEVENS.

[6] He'll drop his heart into the sink of fear,
And, FOR achievement, offer us HIS ransom.] I can make no sense of these words as they stand, though it is to be supposed that the editors understood them, since they have passed them by unnoticed. I have little doubt but the words *his* and *for*, in the last line, have been misplaced, and that the line should run thus:

"And *his* achievement offer us *for* ransom."

And accordingly the King of France sends to Henry to know what ransom he will give. By "his *achievement*" is meant 'the town of Harfleur, which Henry had taken.' In the former part of this Act he says:

"I will not leave the half-*achieved* Harfleur,
"Till in her ashes she be buried." M. MASON.

The first of the two lines which appear so obscure to Mr. M. Mason, is to me at least sufficiently intelligible; yet as the idea designed to be communicated by it, is not only contemptible but dirty, I still choose to avoid explanation. STEEVENS.

"And *for* achievement offer us his ransom." That is, *instead* of achieving a victory over us, make a proposal to pay us a certain sum, as a ransom. So, in Henry VI. Part III.:

"*For* chair and dukedom, throne and kingdom say."
MALONE.

To know what willing ransom he will give.——
Prince Dauphin, you shall stay with us in Roüen [7].

Dau. Not so, I do beseech your majesty.

Fr. King. Be patient, for you shall remain with us.—
Now, forth, lord constable, and princes all;
And quickly bring us word of England's fall.

[*Exeunt.*

SCENE VI.

The English Camp in Picardy.

Enter Gower and Fluellen.

Gow. How now, captain Fluellen? come you from the bridge?

Flu. I assure you, there is very excellent service committed at the pridge.

Gow. Is the duke of Exeter safe?

Flu. The duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my livings, and my uttermost powers: he is not, (God be praised, and plessed!) any hurt in the 'orld; but keeps the pridge most valiantly [8],

[7] — in *Roüen.*] Here, and a little higher, we have, in the old copy—*Roan*, which was, in Shakspeare's time, the mode of spelling *Roüen*, in Normandy. He probably pronounced the word as a monosyllable, *Roan;* as indeed most Englishmen do at this day. Malone.

[8] — but keeps the PRIDGE most valiantly,] This is not an imaginary circumstance, but founded on an historical fact. After Henry had passed the Some, the French endeavoured to intercept him in his passage to Calais; and for that purpose attempted to break down the only bridge that there was over the small river of Ternois, at Blangi, over which it was necessary for Henry to pass. But Henry, having notice of their design, sent a part of his troops before him, who, attacking and putting the French to

with excellent discipline. There is an ensign [9] there at the pridge,—I think, in my very conscience, he is as valiant as Mark Antony; and he is a man of no estimation in the 'orld: but I did see him do gallant service.

Gow. What do you call him?

Flu. He is called—ancient Pistol.

Gow. I know him not.

Enter Pistol.

Flu. Do you not know him? Here comes the man.

Pist. Captain, I thee beseech to do me favours: The duke of Exeter doth love thee well.

Flu. Ay, I praise Got; and I have merited some love at his hands.

Pist. Bardolph, a soldier, firm and sound of heart,
Of buxom valour[1], hath,—by cruel fate,
And giddy fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone [2],—

flight, preserved the bridge, till the whole English army arrived, and passed over it. Malone.

9 There is an ENSIGN —] Thus the quarto. The folio reads —there is an *ancient lieutenant*. Pistol was not a lieutenant. Malone.

1 Of BUXOM valour,] i. e. valour under good command, obedient to its superiors. So, in Spenser's Fairy Queen:

"Love tyrannizeth in the bitter smarts
"Of them that to him are *buxom* and prone." Steevens.

2 That goddess BLIND,
That stands upon the ROLLING restless STONE,] Fortune is described by Cebes, and by Pacuvius, in the Fragments of Latin Authors, p. 60, and the first book of the pieces to Herennius, precisely in these words of our poet. It is unnecessary to quote them. S. W.

"Rolling restless —" In an Ode to Concord, which concludes the fourth Act of Gascoigne's Jocasta, we find the same combination of epithets, though applied to a different object:

Flu. By your patience, ancient Pistol. Fortune is painted plind, with a muffler before her eyes, to signify to you that fortune is plind [3]: And she is

" ——— bred in sacred brest
" Of him that rules the *restlesse-rolling* skie." Steevens.

For this idea our author seems indebted to The Spanish Tragedy:

" Fortune is *blind*,——
" Whose foot is *standing* on a *rolling stone*." Ritson.

[3] Fortune is painted PLIND, with a MUFFLER before her eyes, to signify to you that fortune is plind :] Here the fool of a player was for making a joke, as Hamlet says, *not set down for him, and showing a most pitiful ambition* to be witty. For Fluellen, though he speaks with his country accent, yet is all the way represented as a man of good plain sense. Therefore, as it appears he knew the meaning of the term *plind*, by his use of it, he could never have said that " Fortune was painted plind, to signify she was plind." He might as well have said afterwards, " that she was painted *inconstant* to signify she was *inconstant*." But there he speaks sense; and so, unquestionably, he did here. We should therefore strike out the first *plind*, and read:

" Fortune is painted with a muffler," &c. Warburton.

The old reading is the true one. *Fortune the goddess* is represented blind, to show that *fortune, or the chance of life*, is without discernment. Steevens.

The picture of *Fortune* is taken from the old history of *Fortunatus;* where she is described to be a fair woman, *muffled over the eyes*. Farmer.

A *muffler* appears to have been a *fold of linen* which partially covered a woman's face. So, in Monsieur Thomas, 1639:

" On with my *muffler*."

See The Merry Wives of Windsor, vol. viii. p. 157, n. 5.

Steevens.

Minsheu, in his Dictionary, 1617, explains " a woman's *muffler*," by the French word *cachenez*, which Cotgrave defines " a kind of mask for the face;" yet, I believe, it was made of linen, and that Minsheu only means to *compare* it to a mask, because they both might conceal part of the face. It was, I believe, a kind of hood, of the same form as the riding-hood now sometimes worn by men, that covered the shoulders, and a great part of the face. This agrees with the only other passage in which the word occurs in these plays: " — I spy a great beard under her *muffler*." *Merry Wives of Windsor*. See also the verses cited from the Cobler's Prophecy, vol. iv. p. 273:

painted also with a wheel: to signify to you, which is the moral of it, that she is turning, and inconstant, and variations, and mutabilities: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls;—In good truth [4], the poet is make a most excellent description of fortune: fortune, look you, is an excellent moral.

Pist. Fortune is Bardolph's foe, and frowns on him;
For he hath stol'n a *pix* [5], and hanged must 'a be.

"Now is she barefast to be seene, straight on her *muffler* goes:
"Now is she hufft up to the crowne, straight *nuzled to the nose*." Malone.

4 —In good truth, &c.] The reading here is made out of two copies, the quarto, and the first folio. Malone.

5 For he hath stol'n a PIX,] The old editions read—*pax*. "And this is conformable to history," says Mr. Pope, "a soldier (as Hall tells us) being hanged at this time for such a fact." Both Hall and Holinshed agree as to the point of the *theft*; but as to the thing *stolen*, there is not that conformity betwixt them and Mr. Pope. It was an ancient custom, at the celebration of mass, that when the priest pronounced these words, "Pax Domini sit semper vobiscum!" both clergy and people kissed one another. And this was called *Osculum Pacis*, the Kiss of *Peace*. But that custom being abrogated, a certain image is now presented to be kissed, which is called a *Pax*. But it was not this image which Bardolph stole; it was a *pix*, or little chest, (from the Latin word, *pixis*, a box,) in which the consecrated *host* was used to be kept. "A foolish soldier," says Hall expressly, and Holinshed after him, "stole a *pix* out of a church, and unreverently did eat the holy hostes within the same contained." Theobald.

What Theobald says is true, but might have been told in fewer words: I have examined the passage in Hall. Yet Dr. Warburton rejected that emendation, and continued Pope's note without animadversion.

It is *pax* in the folio, 1623, but altered to *pix* by Theobald and Sir T. Hanmer. They signified the same thing. See Pax at Mass, Minsheu's Guide into the Tongues. *Pix* or *pax* was a little box in which were kept the consecrated wafers. Johnson.

So, in May-Day, a comedy, by Chapman, 1611: "—Kiss the *pax*, and be quiet, like your other neighbours."

A damned death!
Let gallows gape for dog, let man go free,
And let not hemp his wine-pipe suffocate:
But Exeter hath given the doom of death,
For *pix* of little price.
Therefore, go speak, the duke will hear thy voice;
And let not Bardolph's vital thread be cut

So, in The Downfall of Robert Earl of Huntington, 1601:

"Then with this hallow'd crucifix,
"This holy wafer, and this *pix*."

That a *pix* and a *pax* were different things, may also be seen from the following passage in The History of our Blessed Lady of Loretto, 12mo. 1608, p. 595: "—a cup, and a sprinkle for holy water, a *pix* and a *pax*, all of excellent chrystal, gold and amber."

Again, in Stowe's Chronicle, p. 677: "—palmes, chalices, crosses, vestments, *pixes*, *paxes*, and such like." STEEVENS.

Pix is apparently right. In Henry the VIIth's will it is said: "Forasmoch as we have often and many tymes to our inwarde regrete and displeasure seen at our Jen, in diverse many churches of our reame, the holie sacrament of the aulter, kept in ful simple, and inhonest *pixes*, spicially *pixes* of copre and tymbre; we have appointed and commaunded the treasurer of our chambre, and maistre of our juell-houss, to cause to be made furthwith, *pixes* of silver and gilt, in a greate nombre, for the keeping of the holie sacrament of the aultre, after the faction of a *pixe* that we have caused to be delivered to theim. Every of the said *pixes* to be of the value of iiii*l*. garnished with our armes, and rede roses and poart-colis crowned." P. 38. REED.

The old copies have *pax*, which was a piece of board on which the image of Christ on the cross; which the people used to kiss after the service was ended.

I have adopted Mr. Theobald's emendation, for the reason which he assigns.

Holinshed (whom our author followed) says, "a foolish soldier stole a *pixe* out of a church, for which cause he was apprehended, and the king would not once more remove till the *box* was restored, and the offender *strangled*."

The following, as Mr. Tyrwhitt has elsewhere observed, is one of the Ordinances des Battailes, 9 R. II.:

"*Item*, que nul soit si hardi de toucher le corps de noster Seigneur, ni *le vessel en quel il est*, sur peine d'estre trainez et *pendu*, et le teste avoir coupé." MS. Cotton, Nero, D 6.
MALONE.

With edge of penny cord, and vile reproach:
Speak, captain, for his life, and I will thee requite.

Flu. Ancient Pistol, I do partly understand your meaning.

Pist. Why then rejoice therefore [6].

Flu. Certainly, ancient, it is not a thing to rejoice at: for if, look you, he were my brother, I would desire the duke to use his goot pleasure, and put him to executions; for disciplines ought to be used.

Pist. Die and be damn'd; and *figo* for thy friendship [7]!

Flu. It is well.

Pist. The fig of Spain [8]! [*Exit Pistol.*

[6] Why then rejoice therefore.] This passage, with several others in the character of Pistol, is ridiculed by Ben Jonson, in The Poetaster, as follows:

"Why then lament therefore; damn'd be thy guts
"Unto king Pluto's hell, and princely Erebus;
"For sparrows must have food." Steevens.

The former part of this psssage, in The Poetaster, seems rather to be a parody on one of Pistol's in King Henry IV. Part II. p. 224: "Why then *lament* therefore." But probably in both cases our author had in his thoughts a very contemptible play of Marlow's, The Massacre of Paris:

"The Guise is dead, and *I rejoice therefore*." Malone.

[7] —figo for thy friendship!] This expression occurs likewise in Ram-Alley, or Merry Tricks, 1610:

"——water at the dock;
"A *fico* for her dock."

Again:

"A *fico* for the sun and moon." Steevens.

[8] The fig of Spain!] This is no allusion to the *fico* already explained in King Henry IV. Part II. but to the custom of giving poisoned figs to those who were the objects either of Spanish or Italian revenge. The quartos 1600 and 1608 read: "The *fig of Spain* within thy jaw:" and afterwards: "The *fig* within thy bowels and thy dirty maw."

So, in The Fleire, 1610, a comedy:

"*Fel.* Give them a *fig*.
"*Flo.* Make them drink their last.
"Poison them."

Again, in The Brothers, by Shirley, 1652:

Flu. Very good [9].

Gow. Why, this is an arrant counterfeit rascal; I remember him now; a bawd; a cutpurse.

Flu. I'll assure you, 'a utter'd as prave 'ords at

" I must *poison* him; one *fig* sends him to Erebus."

Again, in Ben Jonson's Every Man in his Humour:

" The lye to a man of my coat, is as ominous *a fruit* as the *fico*."

Again, in one of Gascoigne's Poems:

" It may fall out that thou shalt be entic'd
" To sup sometimes with a magnifico,
" And have a *fico* foisted in thy dish," &c.

Again, in Decker's Match Me in London, 1631:

" *Cor.* Now do I look for a *fig*.
" *Gaz.* Chew none, fear nothing."

And the scene of this play lies at Seville.

Again, in The Noble Soldier, 1634:

" —— Is it [poison] speeding?——
" As all our *Spanish figs* are."

Again, in Vittoria Corombona, 1612:

" I look now for a *Spanish fig*, or an Italian sallad, daily."

STEEVENS.

I believe 'the fig of Spain' is here used only as a term of contempt. In the old translation of Galateo of Manners and Behaviour, p. 81, we have:

" She gave the *Spanish figge*,
" With both her thumbes at once,"

saith Dant.

And a note says, " *Fiche* is the thrusting of the thumbe betweene the forefinger; which eyther for the worde, or the remembrance of something thereby signified, is reputed amongst the Italians as a word of shame." REED.

And, in Fulwell's Art of Flattery:

" And thus farewell I will returne
" To lady hope agayne;
" And for a token I thee sende
" *A* doting *fig of Spayne*." HENLEY.

Mr. Douce has amply explained this phrase in his Illustrations of Shakspeare, vol. i. p. 492. BOSWELL.

[9] — Very good.] Instead of these two words, the quartos read:

" Captain Gower, cannot you hear it lighten and thunder?"

STEEVENS.

the pridge, as you shall see in a summer's day: But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

Gow. Why, 'tis a gull, a fool, a rogue; that now and then goes to the wars, to grace himself, at his return into London, under the form of a soldier. And such fellows are perfect in great commanders' names: and they will learn you by rote, where services were done;—at such and such a sconce [1], at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: And what a beard of the general's cut [2], and a horrid suit of the camp [3], will do among

[1] —a sconce,] Appears to have been some hasty, rude, inconsiderable kind of fortification. Sir Thomas Smythe, in one of his Discourses on the Art Military, 1589, mentions them in the following manner: "—and that certain *sconces* by them devised, without any bulwarks, flanckers, travasses, mounts, platformes, wet or drie ditches, in forme, with counterscarps, or any other good forme of fortification; but only raised and formed with earth, turfe, trench, and certen poynts, angles, and indents, should be able to hold out the enemie," &c. STEEVENS.

So, Falstaff, in The Merry Wives of Windsor: "I will *ensconce* (i. e. entrench) myself behind the arras." BLACKSTONE.

[2] —a beard of the GENERAL'S CUT,] It appears from an old ballad inserted in a Miscellany, entitled Le Prince d'Amour, 8vo. 1660, that our ancestors were very curious in the fashion of their beards, and that a certain *cut* or form was appropriated to the soldier, the bishop, the judge, the clown, &c. The *spade*-beard, and perhaps the *stiletto*-beard also, was appropriated to the first of these characters. It is observable that our author's patron, Henry Earl of Southampton, who spent much of his time in camps, is drawn with the latter of these beards; and his unfortunate friend, Lord Essex, is constantly represented with the former. In the ballad above mentioned the various forms of this fantastick ornament are thus described:

"Now of beards there be,
"Such a companie,
"Of fashions such a throng,

foaming bottles, and ale-washed wits, is wonderful to be thought on! but you must learn to know such slanders of the age[4], or else you may be marvellous mistook.

Flu. I tell you what, captain Gower;—I do perceive, he is not the man that he would gladly

" That it is very hard
" To treat of the beard,
" Though it be ne'er so long.
* * *
" The *steeletto* beard,
" O, it makes me afeard,
" It is so sharp beneath;
" For he that doth place
" A dagger in his face,
" What wears he in his sheath?
* * *
" The *soldiers* beard,
" Doth match in this herd,
" In figure like a *spade;*
" With which he will make
" His enemies quake,
" To think their grave is made.

" Next the *clown* doth out-rush,
" With the beard of the bush," &c. Malone.

[3] — a horrid SUIT of the camp,] Thus the folio. The quartos 1600, &c. read—" a horrid *shout* of the camp." Steevens.

Suit, I have no doubt, is the true reading. Soldiers *shout* in a *field of battle*, but not in a *camp*. *Suit*, in our author's time, appears to have been pronounced *shoot:* (See vol. iv. p. 348, n. 1.) hence probably the corrupt reading of the quarto. Malone.

[4] — such slanders of the age,] This was a character very troublesome to wise men in our author's time. " It is the practice with him (says Ascham) to be warlike, though he never looked enemy in the face; yet some warlike sign must be used, as a slovenly buskin, or an over-staring frownced head, as though out of every hair's top should suddenly start a good big oath." Johnson.

Pistol's character seems to have been formed on that of Basilisco, a cowardly braggart in Solyman and Persida, which was performed before 1592. A *basilisk* is the name of a great gun. Malone.

make show to the 'orld he is: if I find a hole in his coat, I will tell him my mind. [*Drum heard.*] Hark you, the king is coming; and I must speak with him from the pridge [5].

Enter King HENRY, GLOSTER, *and Soldiers* [6].

FLU. Got pless your majesty!

K. HEN. How now, Fluellen? camest thou from the bridge?

FLU. Ay, so please your majesty. The duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most prave passages: Marry, th'athversary was have possession of the pridge; but he is enforced to retire, and the duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man.

K. HEN. What men have you lost, Fluellen?

FLU. The perdition of th'athversary hath been very great, very reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church,

[5] — I must speak with him from the pridge.] "*Speak with him from the pridge*, (Mr. Pope tells us,) is added to the latter editions; but that it is plain, from the sequel, that the scene here continues, and the affair of the bridge is over." This is a most inaccurate criticism. Though the affair of the bridge be over, is that a reason, that the king must receive no intelligence from thence? Fluellen, who comes from the bridge, wants to acquaint the king with the transactions that had happened there. This he calls *speaking to the king from the bridge*. THEOBALD.

With this Dr. Warburton concurs. JOHNSON.

The words, "from the bridge," are in the folio 1623, but not in the quarto; and I suspect that they were caught by the compositor from King Henry's first speech on his entrance. MALONE.

[6] — *and Soldiers.*] The direction in the folio is—"Enter the King and his *poor* Soldiers." This was, I suppose, inserted, that their appearance might correspond with the subsequent description in the chorus of Act IV.:

"The *poor* condemned English," &c. MALONE.

one Bardolph, if your majesty know the man: his face is all bubukles, and whelks, and knobs [7], and flames of fire: and his lips plows at his nose, and it is like a coal of fire, sometimes plue, and sometimes red; but his nose is executed [8], and his fire's out [9].

K. Hen. We would have all such offenders so cut off:—and we give express charge, that, in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for: none of the French upbraided, or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

7 — and WHELKS, and KNOBS,] So, in Chaucer's character of a *Sompnour*, from which, perhaps, Shakspeare took some hints for his description of Bardolph's face:

"A *Sompnour* was ther with us in that place
"That hadde a *fire-red* cherubinnes face, &c.
"——— ——— ——— ———
"Ther n'as quicksilver, litarge, ne brimston,
"Boras, ceruse, ne oile of tartre non,
"Ne oinement that wolde clense or bite,
"That might him helpen of his *whelkes* white,
"Ne of the *knobbes* sitting on his chekes."

See the Prologue to the Canterbury Tales, Mr. Tyrwhitt's edition, v. 628, &c. STEEVENS.

8 — but his nose IS executed, &c.] It appears from what Pistol has just said to Fluellen, that Bardolph was *not* yet executed; or, at least, that Fluellen did not know that he was executed. But Fluellen's language must not be too strictly examined.

A passage in King Henry VI. Part II. may serve to show that there is no error here. Cade, after he is wounded, and just as he is dying, says: "Wither garden, &c. because the unconquered soul of Cade *is* fled." MALONE.

9 — his fire's out.] This is the last time that any sport can be made with the red face of Bardolph, which, to confess the truth, seems to have taken more hold on Shakspeare's imagination than on any other. The conception is very cold to the solitary reader, though it may be somewhat invigorated by the exhibition on the stage. This poet is always more careful about the present than the future, about his audience than his readers.

JOHNSON.

Tucket sounds. Enter MONTJOY [1].

MONT. You know me by my habit [2].

K. HEN. Well then, I know thee; What shall I know of thee?

MONT. My master's mind.

K. HEN. Unfold it.

MONT. Thus says my king:—Say thou to Harry of England, Though we seemed dead, we did but sleep [3]; Advantage is a better soldier, than rashness. Tell him, we could have rebuked him at Harfleur; but that we thought not good to bruise an injury, till it were full ripe:—now we speak upon our cue [4], and our voice is imperial: England shall repent his folly, see his weakness, and admire our sufferance. Bid him, therefore, consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which, in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add—defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pro-

[1] *Enter* MONTJOY.] *Mont-joie* is the title of the first king at arms in France, as *Garter* is in our own country. STEEVENS.

[2] — by my HABIT.] That is, by his herald's coat. The person of a herald being inviolable, was distinguished in those times of formality by a peculiar dress, which is likewise yet worn on particular occasions. JOHNSON.

[3] — Though we seemed dead, we did but sleep;] So, in Measure for Measure:

"The law hath not been dead, though it hath slept."

MALONE.

[4] — upon our cue,] In our turn. This phrase the author learned among players, and has imparted it to kings. JOHNSON.

nounced. So far my king and master; so much my office [5].

K. Hen. What is thy name? I know thy quality.

Mont. Montjoy.

K. Hen. Thou dost thy office fairly. Turn thee back,
And tell thy king,—I do not seek him now;
But could be willing to march on to Calais
Without impeachment [6]: for, to say the sooth,
(Though 'tis no wisdom to confess so much
Unto an enemy of craft and vantage,)
My people are with sickness much enfeebled:
My numbers lessen'd; and those few I have,
Almost no better than so many French;
Who when they were in health, I tell thee, herald,
I thought, upon one pair of English legs
Did march three Frenchmen.—Yet, forgive me, God,
That I do brag thus!—this your air of France
Hath blown that vice in me; I must repent.
Go, therefore, tell thy master, here I am;

[5] — so much my office.] This speech, as well as another preceding it, was compressed into verse by Mr. Pope. Where he wanted a syllable, he supplied it, and where there were too many for his purpose, he made suitable omissions. Shakspeare (if we may believe the most perfect copy of the play, i. e. that in the first folio,) meant both speeches for prose, and as such I have printed them. Steevens.

[6] Without impeachment:] i. e. hindrance. *Empechement*, French. In a book entitled, Miracles lately wrought by the Intercession of the glorious Virgin Marie, at Mont-aigu, nere unto Sichē in Brabant, &c. printed at Antwerp, by Arnold Conings, 1606, I meet with this word: "Wherefore he took it and without *empeschment*, or resistance, placed it againe in the oke."
Steevens.

Impeachment, in the same sense, has always been used as a legal word in deeds, as—"without *impeachment* of waste:" i. e. without *restraint* or *hindrance* of waste. Reed.

Without impeachment is, *without being attacked*. *Impeachment*, the legal word, is not from the French, but the Latin, *impetere*. See Blackstone, vol. ii. p. 283. Malone.

My ransom, is this frail and worthless trunk;
My army, but a weak and sickly guard;
Yet, God before[7], tell him we will come on,
Through France himself, and such another neighbour,
Stand in our way. There's for thy labour, Montjoy.
Go, bid thy master well advise himself:
If we may pass, we will; if we be hinder'd,
We shall your tawny ground with your red blood
Discolour[8]: and so, Montjoy, fare you well.
The sum of all our answer is but this:
We would not seek a battle, as we are;
Nor, as we are, we say, we will not shun it;
So tell your master.

Mont. I shall deliver so. Thanks to your highness. [*Exit Montjoy.*

Glo. I hope, they will not come upon us now.

7 — God before,] This was an expression in that age for *God being my guide*, or, when used to another, *God be thy guide*. So, in An old Dialogue between a Herdsman and a Maiden going on a Pilgrimage to Walsingham, the herdsman takes his leave in these words:

"Now, go thy ways, and *God before*."

To *prevent* was used in the same sense. Johnson.

8 — There's for thy labour, Montjoy,
Go, bid thy master well ADVISE himself:—
We shall your TAWNY GROUND with your RED BLOOD
DISCOLOUR:] From Holinshed: "My desire is, that none of you be so *unadvised*, as to be the occasion that I in my defence shall *colour* and make *red your tawny ground* with the effusion of christian *bloud*. When he [Henry] had thus answered the herauld, he gave him *a greate rewarde*, and licensed him to depart." Malone.

It appears from many ancient books that it was always customary to reward a herald, whether he brought defiance or congratulation. So, in the ancient metrical history of The Battle of Floddon:

"Then gave he to the herald's hand,
"Besides, with it, *a rich reward*;
"Who hasten'd to his native land
"To see how with his king it far'd." Steevens.

K. Hen. We are in God's hand, brother, not in theirs.
March to the bridge; it now draws toward night:—
Beyond the river we'll encamp ourselves;
And on to-morrow bid them march away.
[*Exeunt.*

SCENE VII.[9]

The French Camp, near Agincourt.

Enter the Constable of France, the Lord Rambures, the Duke of Orleans, Dauphin, and Others.

Con. Tut! I have the best armour of the world.—
'Would it were day!

Orl. You have an excellent armour; but let my horse have his due.

Con. It is the best horse of Europe.

Orl. Will it never be morning?

Dau. My lord of Orleans, and my lord high constable, you talk of horse and armour,—

Orl. You are as well provided of both, as any prince in the world.

Dau. What a long night is this!——I will not change my horse with any that treads but on four pasterns. *Ca, ha!* He bounds from the earth, as if his entrails were hairs[1]; *le cheval volant*, the Pegasus, *qui a les narines de feu!* When I bestride him, I soar, I am a hawk: he trots the air; the

9 — Scene VII.] This scene is shorter, and I think better, in the first editions of 1600 and 1608. But as the enlargements appear to be the author's own, I would not omit them. Pope.

1 He bounds from the earth, as if his entrails were hairs:] Alluding to the bounding of tennis-balls, which were stuffed with hair, as appears from Much Ado About Nothing: "And the old ornament of his cheek hath already stuff'd tennis-balls."
Warburton.

earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

Orl. He's of the colour of the nutmeg.

Dau. And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him [2], but only in patient stillness, while his rider mounts him: he is, indeed, a horse; and all other jades you may call—beasts [3].

[2] — he is pure air and fire; and the dull elements of earth and water never appear in him,] Thus Cleopatra, speaking of herself:

"I am *air* and *fire;* my other elements
"I give to baser life." Steevens.

So, in our author's 44th Sonnet:

"—— so much of *earth* and *water* wrought,
"I must attend time's leisure with my moan."

Again, in Twelfth Night: "Do not our lives consist of the *four elements?*" Malone.

[3] — and all other JADES you may call—BEASTS.] It is plain that *jades* and *beasts* should change places, it being the first word, and not the last, which is the term of reproach; as afterwards it is said:

"I had as lief have my mistress a *jade*." Warburton.

There is no occasion for this change. In The Second Part of King Henry IV. Sc. I.:

"—— he gave his *able horse* the head,
"And, bending forward, struck his armed heels
"Against the panting sides of the poor *jade*."

Again, in Arthur Hall's translation of the 4th Iliad:

"Two horses tough ech one it [his chariot] hath, the *jades* they are not dul,
"Of barley white, of rie and oates, they feede in mangier full."

Jade is sometimes used for a post horse. *Beast* is always employed as a contemptuous distinction. So, in Macbeth:

"—— what *beast* was't then
"That made you break this enterprize to me?"

Again, in Timon of Athens: "— what a wicked *beast* was I to disfurnish myself against so good a time!" Steevens.

I agree with Warburton in supposing that the words—*beasts* and *jades* have changed places. Steevens says, that *beast* is always employed as a contemptuous distinction, and, to support this assertion, he quotes a passage from Macbeth, and another from Timon, in which it appears that men were called *beasts,*

Con. Indeed, my lord, it is a most absolute and excellent horse.

Dau. It is the prince of palfreys; his neigh is like the bidding of a monarch, and his countenance enforces homage.

Orl. No more, cousin.

Dau. Nay, the man hath no wit, that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea; turn the sands into

where abuse was intended. But though the word *beast* be a contemptuous distinction, as he terms it, when applied to a man, it does not follow that it should be so when applied to a horse.

He forgets the following speech in Hamlet, which militates strongly against his assertion:

"—— he grew unto his seat,
"And to such wond'rous doings brought his horse,
"As he had been incorps'd, and demi-natur'd
"With the brave *beast*."

But the word *jade* is always used in a contemptuous sense; and in the passage which Steevens quotes from The Second Part of Henry IV. the *able horse* is called a *poor jade*, merely because the poor beast was supposed to be jaded. The word is there an expression of pity, not of contempt. M. Mason.

I cannot forbear subjoining two queries to this note.

In the passage quoted by Mr. M. Mason from Hamlet, is not the epithet *brave* added, to exempt the word *beast* from being received in a slight sense of degradation?

Is not, in the instance quoted by me from Henry IV. the epithet *poor* supplied, to render *jade* an object of compassion?

Jade is a term of no very decided meaning. It sometimes signifies a *hackney*, sometimes a *vicious* horse, and sometimes a *tired* one; and yet I cannot help thinking, in the present instance, that as a *horse* is degraded by being called a *jade*, so a *jade* is vilified by being termed a *beast*. Steevens.

I do not think there is any ground for the transposition proposed by Dr. Warburton, who would make *jades* and *beasts* change places. Words under the hand of either a transcriber or compositor, never thus leap out of their places. The Dauphin evidently means, that no other horse has so good a title as his, to the appellation peculiarly appropriated to that fine and useful animal. The *general* term for *quadrupeds* may suffice for all other horses. Malone.

eloquent tongues, and my horse is argument for them all: 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world (familiar to us, and unknown,) to lay apart their particular functions, and wonder at him. I once writ a sonnet in his praise, and began thus: *Wonder of Nature*[4],—

Orl. I have heard a sonnet begin so to one's mistress.

Dau. Then did they imitate that which I composed to my courser; for my horse is my mistress.

Orl. Your mistress bears well.

Dau. Me well; which is the prescript praise and perfection of a good and particular mistress.

Con. *Ma foy!* the other day, methought, your mistress shrewdly shook your back.

Dau. So, perhaps, did yours.

Con. Mine was not bridled.

Dau. O! then, belike, she was old and gentle; and you rode, like a Kerne of Ireland, your French hose off, and in your strait trossers[5].

4 — *Wonder of Nature,*] Here, I suppose, some foolish poem of our author's time is ridiculed; which indeed partly appears from the answer. WARBURTON.

In The First Part of King Henry VI. Act V. Sc. IV. Shakspeare himself uses the phrase which he here seems to ridicule:

"Be not offended, *nature's miracle!*" MALONE.

The phrase is only reprehensible through its misapplication. It is surely proper when applied to a *woman*, but ridiculous indeed when addressed to a *horse*. STEEVENS.

5 — like a Kerne of Ireland, your French hose off, and in your strait TROSSERS.] This word very frequently occurs in the old dramatick writers. A man in The Coxcomb of Beaumont and Fletcher, speaking to an Irish servant, says, "I'll have thee flead, and *trossers* made of thy skin, to tumble in." *Trossers* appear to have been tight breeches.—The Kernes of Ireland anciently rode without breeches, and therefore *strait trossers*, I believe, means only *in their naked skin*, which sits close to them. The word is still preserved, but now written—*trowsers*. Thus, says Randle Holme, in his Academy of Arms and Blazon, b. iii. ch. iii.: "The

Con. You have good judgment in horsemanship.
Dau. Be warned by me then: they that ride

Spanish breeches are those that are *stret and close to the thigh*, and are buttoned up the sides from the knee with about ten or twelve buttons: anciently called *trowses*." STEEVENS.

"Trowses, (says the explanatory Index to Cox's History of Ireland,) are breeches and stockings made to sit as close to the body as can be." Several of the morris-dancers represented upon the print of my window have such hose or strait trowsers; but the poet seems, by the waggish context, to have a further meaning. TOLLET.

The following passage in Heywood's Challenge for Beauty, 1636, proves that the ancient Irish *trousers* were somewhat more than *mere buff:*

"*Manhurst.* No, for my money give me your substantial English hose, round, and somewhat full afore.

"*Maid.* Now they are, methinks, a little too great.

"*Manh.* The more the discretion of the landlord that builds them,—he makes room enough for his tenant to stand upright in them;—he may walk in and out at ease without stooping: but of all the rest I am clean out of love with your Irish *trowses;* they are for all the world like a jealous wife, always close at a man's tayle."

The speaker is here circumstantially describing the fashions of different countries. So again, in Bulwer's Pedigree of the English Gallant, 1653: "Bombasted and paned hose were, since I remember, in fashion; but now our hose are made so close to our breeches, that, like Irish *trowses*, they too manifestly discover the dimension of every part." In Sir John Oldcastle, the word is spelt *strouces*. COLLINS.

The old copy reads—*strossers*. The correction was made by Mr. Theobald; who observes, that "by strait trossers the poet means *femoribus denudatis*, for the Kerns of Ireland wore no breeches, any more than the Scotch Highlanders." The explication is, I think, right; but that the Kerns of Ireland *universally* rode without breeches, may be doubted. It is clear, from Mr. Tollet's note, and from many passages in books of our author's age, that the *Irish strait trossers* or *trowsers* were not merely *figurative;* though in consequence of their being made extremely tight, Shakspeare has here employed the words in an equivocal sense.

When Sir John Perrot, Lord Deputy of Ireland in 1585, insisted on the Irish nobility wearing the English dress, and appearing in parliament in robes, one of them, being very loth to change his old habit, requested that the deputy would order his chaplain

so, and ride not warily, fall into foul bogs; I had rather have my horse to my mistress.

Con. I had as lief have my mistress a jade.

Dau. I tell thee, constable, my mistress wears her own hair.

Con. I could make as true a boast as that, if I had a sow to my mistress.

Dau. Le chien est retournè à son propre vomissement, et la truie lavée au bourbier: thou makest use of any thing.

Con. Yet do I not use my horse for my mistress; or any such proverb, so little kin to the purpose.

Ram. My lord constable, the armour, that I saw in your tent to-night, are those stars[6], or suns, upon it?

Con. Stars, my lord.

Dau. Some of them will fall to-morrow, I hope.

Con. And yet my sky shall not want.

Dau. That may be, for you bear a many superfluously; and, 'twere more honour, some were away.

Con. Even as your horse bears your praises: who would trot as well, were some of your brags dismounted.

Dau. 'Would, I were able to load him with his desert! Will it never be day? I will trot to-mor-

to walk through the streets with him in *trowses*, "for then, (said he,) the boys will laugh at him as well as me."

See also Ware's Antiquities and History of Ireland, ch. ii. edit. 1705: "Of the other garments of the Irish, namely of their little coats and *strait* breeches, called *trouses*, I have little worth notice to deliver." MALONE.

[6] — the armour—are those STARS, &c.] This circumstance of military finery is alluded to by Sidney, in his Astrophel and Stella:

"But if I by a happy window passe,
"If I but *starres* upon my armour beare—
"Your mortall notes straight my hid meaning teare—."
STEEVENS.

row a mile, and my way shall be paved with English faces.

Con. I will not say so, for fear I should be faced out of my way: But I would it were morning, for I would fain be about the ears of the English.

Ram. Who will go to hazard with me for twenty English prisoners [7]?

Con. You must first go yourself to hazard, ere you have them.

Dau. 'Tis midnight, I'll go arm myself. [*Exit.*

Orl. The Dauphin longs for morning.

Ram. He longs to eat the English.

Con. I think, he will eat all he kills.

Orl. By the white hand of my lady, he's a gallant prince.

Con. Swear by her foot, that she may tread out the oath.

Orl. He is, simply, the most active gentleman of France.

Con. Doing is activity; and he will still be doing.

Orl. He never did harm, that I heard of.

Con. Nor will do none to-morrow; he will keep that good name still.

Orl. I know him to be valiant.

Con. I was told that, by one that knows him better than you.

Orl. What's he?

Con. Marry, he told me so himself; and he said, he cared not who knew it.

[7] Who will go to hazard with me for twenty English prisoners?] So, in the old anonymous Henry V.:

"Come and you see what me tro at the king's drummer and fife."

"Faith, me will tro at the earl of Northumberland; and now I will tro at the king himself," &c.

This incident, however, might have been furnished by the Chronicle. Steevens.

See p. 385, n. 6. Malone.

Orl. He needs not, it is no hidden virtue in him.

Con. By my faith, sir, but it is; never any body saw it, but his lackey [8]: 'tis a hooded valour; and, when it appears, it will bate [9].

Orl. Ill will never said well.

Con. I will cap that proverb [1] with—There is flattery in friendship.

Orl. And I will take up that with—Give the devil his due.

Con. Well placed: there stands your friend for the devil: have at the very eye of that proverb, with—A pox of the devil [2].

[8] — his lackey:] He has beaten nobody but his footboy. JOHNSON.

[9] — 'tis a HOODED VALOUR; and, when it appears, it will BATE.] This is said with allusion to falcons which are kept *hooded* when they are not to fly at game, and, as soon as the hood is off, *bait* or flap the wing. The meaning is, the Dauphin's valour has never been let loose upon an enemy, yet, when he makes his first essay, we shall see how he will flutter. JOHNSON.

See vol. xvi. p. 359, n. 3. MALONE.

"This is a poor pun, taken from the terms used in falconry. The whole sense and sarcasm depends upon the equivoque of one word, viz. *bate*, in sound, but not in orthography, answering to the term *bait* in falconry. When the hawk is *unhooded*, her first action is *baiting*, that is, flapping her wings, as a preparation to her flying at the game. The hawk wants no courage, but invariably *baits* upon taking off the hood. The Constable of France sarcastically says of the Dauphin's courage, '*'Tis a hooded valour* (i. e. it is hid from every body but his lackey,) and when it *appears*, (by preparing to engage the enemy,) it will *bate*' (i. e. fall off, evaporate); and not, as Dr. Johnson supposes, bluster or *flutter the wings*, in allusion to the metaphor." *Suppl. to the Gent. Mag.* 1789, p. 1199. STEEVENS.

[1] I will cap that proverb —] Alluding to the practice of capping verses. JOHNSON.

[2] — with—A pox of the devil.] The quartos, 1600 and 1608, read—"with, a jogge of the devil." STEEVENS.

I think the reading of the quartos is right. "A jogge of the devil" means 'the devil is at your elbow, jogging you.' In Heywood's Epigrams, 1566, sig. S. iii:

Orl. You are the better at proverbs, by how much—A fool's bolt is soon shot.

Con. You have shot over.

Orl. 'Tis not the first time your were overshot.

Enter a Messenger.

Mess. My lord high constable, the English lie within fifteen hundred paces of your tent.

Con. Who hath measured the ground?

Mess. The lord Grandpré.

Con. A valiant and most expert gentleman.—Would it were day[3]!—Alas, poor Harry of England! he longs not for the dawning, as we do.

Orl. What a wretched and peevish[4] fellow is this king of England, to mope with his fat-brained followers so far out of his knowledge!

Con. If the English had any apprehension, they would run away[5].

Orl. That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

Ram. That Island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

"The devill is dead, then hast thou lost a freende;
"In all thy doinges, the devill was at t'one end."

Boswell.

[3] Would it were day!] Instead of this and the succeeding speeches, the quartos, 1600 and 1608, conclude this scene with a couplet:

"——— Come, come away;
"The sun is high, and we wear out the day." Steevens.

[4] — peevish —] In ancient language, signified—foolish, silly. Many examples of this are given in a note on Cymbeline, Act I. Sc. VII.: "He's strange and *peevish*." Steevens.

[5] — they would run away.] It has been said that the French of the present day still persist in this reproach against our countrymen. Boswell.

Orl. Foolish curs! that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples: You may as well say,—that's a valiant flea, that dare eat his breakfast on the lip of a lion.

Con. Just, just; and the men do sympathize with the mastiffs, in robustious and rough coming on, leaving their wits with their wives: and then give them great meals of beef[5], and iron and steel, they will eat like wolves, and fight like devils.

Orl. Ay, but these English are shrewdly out of beef.

Con. Then we shall find to-morrow—they have only stomachs to eat, and none to fight. Now is it time to arm: Come, shall we about it?

Orl. It is now two o'clock: but, let me see,—
by ten,
We shall have each a hundred Englishmen.

[*Exeunt.*

5 — give them great meals of BEEF,] So, in King Edward III. 1596:

" —— but scant them of their *chines of beef*,
" And take away their downy featherbeds," &c.
STEEVENS.

Our author had the Chronicle in his thoughts: " — keep an English man one month from his warm bed, *fat beef*, stale drink," &c.

So also, in the old King Henry V.:

" Why, take an Englishman out of his warm bed,
" And his stale drink, but one moneth,
" And, alas, what will become of him? " MALONE.

Otway has the same thought in his Venice Preserved:

" Give but an Englishman, &c.
" *Beef*, and a sea-coal fire, he's yours for ever."
BOSWELL.

ACT IV.

Enter CHORUS.

CHOR. Now entertain conjecture of a time,
When creeping murmur, and the poring dark,
Fills the wide vessel of the universe [6].
From camp to camp, through the foul womb of night,
The hum of either army stilly sounds [7],
That the fix'd sentinels almost receive
The secret whispers of each other's watch [8]:

[6] Fills the wide vessel of the UNIVERSE.] *Universe*, for *horizon:* for we are not to think Shakspeare so ignorant as to imagine it was night over the whole globe at once. He intimates he knew otherwise, by that fine line in A Midsummer-Night's Dream:

" —— following darkness like a dream."

Besides, the image he employs shows he meant but half the globe; the horizon round, which has the shape of a vessel or goblet. WARBURTON.

There is a better proof, that Shakspeare knew the order of night and day, in Macbeth:

" Now o'er the *one half* world
" Nature seems dead."

But there was no great need of any justification. The *universe*, in its original sense, no more means this globe singly than the circuit of the horizon; but, however large in its philosophical sense, it may be poetically used for as much of the world as falls under observation. Let me remark further, that ignorance cannot be certainly inferred from inaccuracy. Knowledge is not always present. JOHNSON.

[7] —STILLY sounds,] A similar idea perhaps was meant to be given by Barnaby Googe, in his version of Palingenius, 1561:

" Which with a pleasaunt *hushyng sound*,
" Provok'd the ioyes of bed."

Sæpe levi *somnum* suadebit inire *susurro*.
Virg. Ecl. i. 56. STEEVENS.

" — *stilly* sounds." i. e. gently, lowly. So, in the sacred writings: " a *still* small voice." MALONE.

[8] The secret whispers of each other's watch:] Holinshed says, that the distance between the two armies was but two hundred and fifty paces. MALONE.

Fire answers fire [9]; and through their paly flames
Each battle sees the other's umber'd face [1]:
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear [2]; and from the tents [3],

9 Fire answers fire;] This circumstance is also taken from Holinshed: "—but at their coming into the village, *fires* were made (by the English) to give light on every side, as there likewise were in the French hoste." MALONE.

1 —the other's UMBER'D face:] Of this epithet, used by Shakspeare in his description of fires reflected by night, Mr. Pope knew the value, and has transplanted it into the Iliad on a like occasion:

"Whose *umber'd* arms by turns thick flashes send."

Umber is a brown colour. So, in As You Like It:

"And with a kind of *umber* smirch my face."

The distant visages of the soldiers would certainly appear of this hue, when beheld through the light of midnight fires.

Umber'd, however, may signify *shaded*. Thus Caxton tells us that he—"emprysed tenprinte [Tully on Old Age] under the *umbre* and shadow of King Edward IV." Again, in an old poem called The Castell of Labour, falshood is said to act "under the *umbre* of veryte." STEEVENS.

Umber'd certainly means here *discoloured* by the gleam of the fires. *Umber* is a dark yellow earth, brought from Umbria, in Italy, which, being mixed with water, produces such a dusky yellow colour as the gleam of fire by night gives to the countenance. Our author's profession probably furnished him with this epithet; for from an old manuscript play in my possession, entitled The Telltale, it appears that *umber* was used in the stage-exhibitions of his time. In that piece one of the marginal directions is, "He *umbers* her face." MALONE.

2 Piercing the night's DULL EAR;] Hence perhaps the following idea in Milton's L'Allegro:

"And singing startle the *dull night*." STEEVENS.

3 —and from the tents,] See the preparation for the battle between Palamon and Arcite, in Chaucer:

"And on the morwe, when the day 'gan spring,
"Of horse and harneis noise and clattering,
"There was in the hostelries all aboute:—
"The fomy stedes on the golden bridel
"Gnawing, and *fast the armureres also*
"*With file and hammer priking to and fro*," &c.
T. WARTON.

Thus also Statius, describing the preparations for the Trojan war:

The armourers, accomplishing the knights,
With busy hammers closing rivets up[3],
Give dreadful note of preparation.
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name[4].
Proud of their numbers, and secure in soul,
The confident and over-lusty[5] French
Do the low-rated English play at dice[6];

——innumerâ resonant incude Mycenæ.
Achill. i. 414. STEEVENS.

[3] The armourers, accomplishing the knights,
With busy hammers closing RIVETS up.] This does not solely refer to the business of rivetting the plate armour before it was put on, but as to part, when it was on. Thus the top of the cuirass had a little projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or armourer presented himself, with his rivetting hammer, *to close the rivet up;* so that the party's head should remain steady notwithstanding the force of any blow that might be given on the cuirass or helmet. This custom more particularly prevailed in tournaments. See Varietés Historiques, 1752, 12mo. tom. ii. p. 73. DOUCE.

[4] And the third hour of drowsy morning NAME.] The old copy —*nam'd*. STEEVENS.

How much better might we read thus?

"The country cocks do crow, the clocks do toll,
"And the third hour of drowsy morning *name*."

TYRWHITT.

I have admitted this very necessary and elegant emendation.
STEEVENS.

Sir T. Hanmer, with almost equal probability, reads:

"And the third hour of drowsy *morning's nam'd*."

MALONE.

[5] — over-LUSTY —] i. e. over-*saucy*. So, in Sir Thomas North's translation of Plutarch: "Cassius's soldiers did shewe themselves verie stubborne and *lustie* in the campe," &c.
STEEVENS.

[6] Do the low-rated English play at dice;] i. e. do play them away at dice. WARBURTON.

From Holinshed; "The Frenchmen in the mean while, as though they had been sure of victory, made great triumphe, for the captaines had determined before how to divide the spoil, and the *souldiers the night before had plaid the Englishmen at dice*."
MALONE.

And chide the cripple tardy-gaited night,
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemned English [7],
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminate
The morning's danger; and their gesture sad,
Investing lank-lean cheeks [8], and war-worn coats,
Presenteth them [9] unto the gazing moon

[7] The confident and over-lusty French,——
——The poor condemned English,] Our classical readers will not be displeased with an opportunity of comparing Shakspeare's picture of the French and English camps with that of the Barbarian and Roman troops, as exhibited in a night-scene by the masterly pencil of Tacitus, Annal. I. lxv.: "Nox per diversa inquies: cùm Barbari festis epulis, læto cantu, aut truci sonore subjecta vallium ac resultantes saltus complerent; apud Romanos invalidi ignes, interruptæ voces, atque ipsi passim adjacerent vallo, oberrarent tentoriis, insomnes magis quàm pervigiles. Ducemque terruit dira quies." STEEVENS.

[8] INVESTING lank-lean cheeks,] *A gesture investing cheeks and coats* is nonsense. We should read:

"*Invest in* lank-lean cheeks——"

which is sense; i. e. their sad gesture was clothed, or set off, in lean cheeks and worn coats. The image is strong and picturesque. WARBURTON.

I fancy Shakspeare might have written:

"In *fasting* lank-lean cheeks,——" HEATH.

Change is unnecessary. The harshness of the metaphor is what offends, which means only, that their looks are invested in mournful gestures.

Such another harsh metaphor occurs in Much Ado about Nothing:

"For my part, I am so *attir'd* in wonder,
"I know not what to say." STEEVENS.

Gesture only relates to their *cheeks*, after which word there should be a comma, as in the first folio. In the second Song of Sidney's Astrophel and Stella:

"Anger *invests* the face with a lovely grace." TOLLET.

[9] PRESENTÈTH them —] The old copy reads—*presented*. But the present time runs throughout the whole of the description, except in this instance, where the change seems very improper. I believe we should read, with Hanmer, *presenteth*. STEEVENS.

The emendation, in my opinion, needs no justification. The

So many horrid ghosts. O, now, who will behold
The royal captain of this ruin'd band,
Walking from watch to watch, from tent to tent,
Let him cry—Praise and glory on his head!
For forth he goes, and visits all his host;
Bids them good-morrow, with a modest smile;
And calls them—brothers, friends, and countrymen.
Upon his royal face there is no note,
How dread an army hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night:
But freshly looks, and over-bears attaint,
With cheerful semblance, and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks:
A largess universal, like the sun,
His liberal eye doth give to every one[1],
Thawing cold fear. Then, mean[2] and gentle all,

false concord is found in every page of the old editions. Here it cannot be corrected.

A passage in King Henry VI. Part III. in which the same false concord is found, may serve to support and justify the emendation here made:

"The red rose and the white are in his face,
"The fatal colours of our striving houses:
"The one his purple blood right well resembleth;
"The other his pale *cheeks*, methinks, *presenteth*."

Of the two last lines there is no trace in the old play on which The Third Part of King Henry VI. is founded. MALONE.

[1] A largess universal, like the sun,
His liberal eye doth give to every one,] "Non enim vox illa præceptoris, ut cœna, minus pluribus sufficit; sed *ut sol, universis idem lucis calorisque largitur*." Quintil. de Instit. Orat. lib. i. c. ii. And Pope, Rape of the Lock, cant. ii. v. 14:

"Bright as the sun, her *eyes* the gazers strike,
"And, *like the sun, they shine on all alike*."

HOLT WHITE.

[2] — THEN mean, &c.] Old copy—*That* mean. MALONE.

As this stood, it was a most perplexed and nonsensical passage, and could not be intelligible, but as I have corrected it. The poet, addressing himself to every degree of his audience, tells

Behold, as may unworthiness define,
A little touch of Harry in the night:
And so our scene must to the battle fly;
Where, (O for pity!) we shall much disgrace—
With four or five most vile and ragged soils,
Right ill dispos'd, in brawl ridiculous,—
The name of Agincourt: Yet, sit and see;
Minding true things,[3] by what their mockeries be.
[*Exit.*

SCENE I.

The English Camp at Agincourt.

Enter King HENRY, BEDFORD, *and* GLOSTER.

K. HEN. Gloster, 'tis true, that we are in great danger;
The greater therefore should our courage be.—
Good morrow, brother Bedford.—God Almighty!
There is some soul of goodness in things evil,
Would men observingly distil it out;
For our bad neighbour makes us early stirrers,
Which is both healthful, and good husbandry:
Besides, they are our outward consciences,
And preachers to us all; admonishing,
That we should 'dress us fairly for our end[4].

them he'll show (as well as his unworthy pen and powers can describe it) a little touch or sketch of this hero in the night; a faint resemblance of that cheerfulness and resolution which this brave prince expressed in himself, and inspired in his followers. THEOBALD.

[3] MINDING true things,] To *mind* is the same as *to call to remembrance*. JOHNSON.

[4] That we should 'DRESS US fairly for our end.] *Dress us*, I believe, means here, *address* us; i. e. prepare ourselves. So before, in this play:

"To-morrow for our march we are *address'd*."

It should therefore be printed—*'dress us*. MALONE.

Thus may we gather honey from the weed,
And make a moral of the devil himself.

Enter ERPINGHAM.

Good morrow, old sir Thomas Erpingham [5]:
A good soft pillow for that good white head
Were better than a churlish turf of France.

ERP. Not so, my liege; this lodging likes me better,
Since I may say—now lie I like a king.

K. HEN. 'Tis good for men to love their present pains,
Upon example; so the spirit is eased:
And, when the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave, and newly move
With casted slough and fresh legerity[6].
Lend me thy cloak, sir Thomas.—Brothers both,
Commend me to the princes in our camp;
Do my good morrow to them; and, anon,
Desire them all to my pavilion.

I do not recollect that any of our author's plays affords an example of the word *address* thus abbreviated.

Dress, in its common acceptation, may be the true reading. So, in King Henry IV. Part I.:

"They come like sacrifices *in their trim*." STEEVENS.

[5] — old sir Thomas Erpingham:] Sir Thomas Erpingham came over with Bolingbroke from Bretagne, and was one of the commissioners to receive King Richard's abdication.

EDWARDS's MS.

Sir Thomas Erpingham was in Henry V.'s time warden of Dover castle. His arms are still visible on one side of the Roman pharos. STEEVENS.

[6] With casted SLOUGH, &c.] *Slough* is the skin which the serpent annually throws off, and by the change of which he is supposed to regain new vigour and fresh youth. *Legerity* is *lightness, nimbleness*, JOHNSON.

So, in Stanyhurst's translation of Virgil, book iv. 1582:

"His *slough* uncasing, himself now youthfully bleacheth."

Legerity is a word used by Ben Jonson, in Every Man out of his Humour. STEEVENS.

Glo. We shall, my liege.

[*Exeunt Gloster and Bedford.*

Erp. Shall I attend your grace?

K. Hen. No, my good knight;
Go with my brothers to my lords of England:
I and my bosom must debate a while,
And then I would no other company.

Erp. The Lord in heaven bless thee, noble Harry!

[*Exit Erpingham.*

K. Hen. God-a-mercy, old heart! thou speakest cheerfully.

Enter Pistol.

Pist. *Qui va lá?*

K. Hen. A friend.

Pist. Discuss unto me; Art thou officer?
Or art thou base, common, and popular?

K. Hen. I am a gentleman of a company.

Pist. Trailest thou the puissant pike [7]?

K. Hen. Even so: What are you?

Pist. As good a gentleman as the emperor.

K. Hen. Then you are a better than the king.

Pist. The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame [8];
Of parents good, of fist most valiant:
I kiss his dirty shoe, and from my heart-strings
I love the lovely bully. What's thy name?

K. Hen. Harry *le Roy*.

Pist. *Le Roy!* a Cornish name: art thou of Cornish crew?

[7] Trailest thou the puissant pike?] So, at the beginning of Chapman's Revenge for Honour:

"—— a wife
"Fit for *the trayler of the puissant pike*." Farmer.

[8] — an IMP of fame;] An *imp* is a *shoot* in its primitive sense, but means a *son* in Shakspeare. In Holinshed, p. 951, the last words of Lord Cromwell are preserved, who says: "— and after him that his sonne prince Edward, that goodlie *impe*, may long reigne over you." Steevens.

K. Hen. No, I am a Welshman.
Pist. Knowest thou Fluellen?
K. Hen. Yes.
Pist. Tell him, I'll knock his leek about his pate,
Upon Saint Davy's day.
K. Hen. Do not you wear your dagger in your cap that day, lest he knock that about yours.
Pist. Art thou his friend?
K. Hen. And his kinsman too.
Pist. The *figo* for thee then!
K. Hen. I thank you: God be with you!
Pist. My name is Pistol called. [*Exit.*
K. Hen. It sorts[9] well with your fierceness.

Enter Fluellen and Gower, severally.

Gow. Captain Fluellen!
Flu. So! in the name of Cheshu Christ, speak lower[1]. It is the greatest admiration in the uni-

9 It SORTS —] i. e. it *agrees*. So, in Chapman's version of the 17th book of the Odyssey:
"His faire long lance well *sorting* with his hand."
STEEVENS.

1 — speak LOWER.] The earliest of the quartos reads—"speak *lewer*," which in that of 1608 is made *lower*. The alterations made in the several quartos, and in all the folios that succeeded the first, by the various printers or correctors through whose hands they passed, carry with them no authority whatsoever; yet here the correction *happens*, I think, to be right. The editors of the folio read—"speak *fewer*." I have no doubt that in their MS. (for this play they evidently printed from a MS. which was not the case in some others,) the word by the carelessness of the transcriber was *lewer*, (as in that copy from which the quarto was printed,) and that, in order to obtain some sense, they changed this to *fewer*. Fluellen could not, with any propriety, call on Gower to speak *fewer*, he not having uttered a word except "Captain Fluellen!" Meeting Fluellen late at night, and not being certain who he was, he merely pronounced his name. Having addressed him in too high a key, the Welshman reprimands him; and Gower justifies himself by saying that the enemy spoke so *loud*, that the English could hear them all

versal 'orld, when the true and auncient prerogatifes and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle, or pibble pabble, in Pompey's camp; I warrant you, you shall find the ceremonies of the wars [2], and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

Gow. Why, the enemy is loud; you heard him all night.

Flu. If the enemy is an ass and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass, and a fool, and a prating coxcomb; in your own conscience now?

Gow. I will speak lower.

Flu. I pray you, and beseech you, that you will.

[*Exeunt Gower and Fluellen.*

K. Hen. Though it appear a little out of fashion, There is much care and valour in this Welshman.

night. But what he says as he is going out, puts, I think, the emendation that I have adopted beyond a doubt, I will do as you desire; "I will speak *lower*."

Shakspeare has here as usual followed Holinshed: "Order was taken by commandement from the king, after the army was first set in battayle array, that *no noise or clamour should be made in the hoste*." Malone.

To "speak *lower*" is the more familiar reading; but to "speak *few*," is a provincial phrase still in use among the vulgar in some counties; signifying, to speak in a *calm*, *small* voice; and consequently has the same meaning as *low*. In Sussex I heard one female servant say to another—"Speak *fewer*, or my mistress will hear you." Steevens.

[2] — I warrant you, &c.] Amongst the laws and ordinances militarie set down by Robert Earl of Leicester in the Low Countries, printed at Leyden, 1586, one is, that "No man shall make anie outcrie or noise in any watch, ward, ambush, or anie other place *where silence is requisite*, and necessarie, upon paine of losse of life or limb at the general's discretion." Reed.

Enter BATES, COURT, *and* WILLIAMS.

Court. Brother John Bates, is not that the morning which breaks yonder?

Bates. I think it be: but we have no great cause to desire the approach of day.

Will. We see yonder the beginning of the day, but, I think, we shall never see the end of it.—Who goes there?

K. Hen. A friend.

Will. Under what captain serve you?

K. Hen. Under sir Thomas Erpingham.

Will. A good old commander, and a most kind gentleman: I pray you, what thinks he of our estate?

K. Hen. Even as men wrecked upon a sand, that look to be washed off the next tide.

Bates. He hath not told his thought to the king?

K. Hen. No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him, as it doth to me; the element shows to him, as it doth to me; all his senses have but human conditions[3]: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing[4]; therefore when he sees reason of fears,

[3] — conditions:] Are *qualities*. The meaning is, that objects are represented by his senses to him, as to other men by theirs. What is danger to another is danger likewise to him; and, when he feels *fear*, it is like the fear of meaner mortals.
JOHNSON.

[4] — though his affections are higher MOUNTED than ours, yet, when they STOOP, they stoop with the like wing;] This passage alludes to the ancient sport of falconry. When the hawk, after soaring aloft, or *mounting* high, descended in its flight, it was said to *stoop*. So, in an old song on falconry in my MS. of old songs, p. 480:

as we do, his fears, out of doubt, be of the same relish as ours are: Yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

Bates. He may show what outward courage he will: but, I believe, as cold a night as 'tis, he could wish himself in the Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

K. Hen. By my troth, I will speak my conscience of the king; I think, he would not wish himself any where but where he is.

Bates. Then 'would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

K. Hen. I dare say, you love him not so ill, to wish him here alone; howsoever you speak this, to feel other men's minds: Methinks, I could not die any where so contented, as in the king's company; his cause being just, and his quarrel honourable[5].

Will. That's more than we know.

Bates. Ay, or more than we should seek after[6]; for we know enough, if we know we are the king's

" She flieth at one
" Her marke jumpe upon,
" And *mounteth* the welkin cleare;
" Then right she *stoopes*,
" When the falkner he whoopes,
" Triumphing in her chaunticleare." Percy.

5 — his CAUSE being JUST, and his QUARREL honourable.] So, Holinshed: " — calling his capitaines and his souldiers aboute him, he [Henry V.] made to them a right harty oration, requiring them to play the men, that they might obtaine a glorious victorie, as there was good hope they should, if they would remember the *just cause and quarrel* for the whiche they fought." Malone.

6 *Bates.* Ay, or more, &c.] This sentiment does not correspond with what Bates has just before said. The speech, I believe, should be given to *Court*. See p. 397, n. 4. Malone.

subjects; if his cause be wrong, our obedience to the king wipes the crime of it out of us.

Will. But, if the cause be not good, the king himself hath a heavy reckoning to make; when all those legs, and arms, and heads, chopped off in a battle, shall join together at the latter day [7], and cry all—We died at such a place; some, swearing; some, crying for a surgeon; some, upon their wives left poor behind them; some, upon the debts they owe; some, upon their children rawly left [8]. I am afeard there are few die well, that die in battle; for how can they charitably dispose of any thing, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it; whom to disobey, were against all proportion of subjection.

K. Hen. So, if a son, that is by his father sent about merchandise, do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command, transporting a sum of money, be assailed by robbers, and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation:—But this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to

[7] — the LATTER day,] i. e. the *last* day, the *day of judgment*. Our author has, in other instances, used the *comparative* for the *superlative*. STEEVENS.

[8] — their children RAWLY left.] That is, *without preparation, hastily, suddenly*. What is not *matured* is *raw*. So, in Macbeth:

"Why in this *rawness* left he wife and children?"

JOHNSON.

Rawly left, is *left young and helpless*. RITSON.

the arbitrement of swords, can try it out with all unspotted soldiers. Some, peradventure, have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury [9]; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law, and outrun native punishment [1], though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished, for before-breach of the king's laws, in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish: Then if they die unprovided, no more is the king guilty of their damnation, than he was before guilty of those impieties for the which they are now visited. Every subject's duty [2] is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote [3] out of his conscience: and dying so, death is to him advan-

9 — the broken SEALS of PERJURY;] So, in the song at the beginning of the fourth Act of Measure for Measure:

" That so sweetly were *forsworn*——
" *Seals* of love, but seal'd in vain." STEEVENS.

1 — NATIVE punishment,] That is, punishment in their native country. HEATH.

So, in a subsequent scene:

" A many of our bodies shall, no doubt,
" Find *native* graves." MALONE.

Native punishment is such as they are born to, if they offend. STEEVENS.

2 Every subject's duty —] This is a very just distinction, and the whole argument is well followed, and properly concluded. JOHNSON.

3 — every MOTE —] Old copy—*moth*, which was only the ancient spelling of *mote*. I have shewn this to be the case, where I have proposed the true reading of a passage in King John. See vol. xv. p. 312, n. 1. MALONE.

tage; or not dying, the time was blessedly lost, wherein such preparation was gained: and, in him that escapes, it were not sin to think, that making God so free an offer, he let him outlive that day to see his greatness, and to teach others how they should prepare.

Will. 'Tis certain [4], every man that dies ill, the ill is upon his own head, the king is not to answer for it.

Bates. I do not desire he should answer for me; and yet I determine to fight lustily for him.

K. Hen. I myself heard the king say, he would not be ransomed.

Will. Ay, he said so, to make us fight cheerfully: but, when our throats are cut, he may be ransomed, and we ne'er the wiser.

K. Hen. If I live to see it, I will never trust his word after.

Will. 'Mass, you'll pay him then [5]! That's a

[4] *Will.* 'Tis certain, &c.] In the quarto this little speech is not given to the same soldier who endeavours to prove that the King was answerable for the mischiefs of war; and who afterwards gives his glove to Henry. The persons are indeed there only distinguished by figures, 1, 2, 3. But this circumstance, as well as the tenour of the present speech, shows, that it does not belong to *Williams*, who has just been maintaining the contrary doctrine. It might with propriety be transferred to *Court*, who is on the scene, and says scarcely a word. Malone.

[5] 'Mass, you'll pay him then!] To *pay*, in old language, meant to *thrash* or *beat;* and here signifies to *bring to account*, to *punish*. See vol. xvi. p. 276, n. 2. The text is here made out from the folio and quarto. Malone.

It is from the folio, except that it reads merely—*You* pay him then. The quarto gives the speech thus:

" Mas youle pay him then, 'tis a great displeasure
" That an elder gun can do against a cannon,
" Or a subject against a monarke,
" Youle nere take his word again, youre an asse goe."

Boswell.

" — pay him—" In addition to my note, vol. xvi. p. 276, it may be observed, that Falstaff says, in the same vol. p. 396: " I have *paid* Percy. I have made him sure." Here he certainly means more than *thrashed* or *beaten*. Reed.

perilous shot out of an elder gun [6], that a poor and private displeasure can do against a monarch! you may as well go about to turn the sun to ice, with fanning in his face with a peacock's feather. You'll never trust his word after! come, 'tis a foolish saying.

K. Hen. Your reproof is something too round * [7]; I should be angry with you, if the time were convenient.

Will. Let it be a quarrel between us, if you live.

K. Hen. I embrace it.

Will. How shall I know thee again?

K. Hen. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou darest acknowledge it, I will make it my quarrel.

Will. Here's my glove; give me another of thine.

K. Hen. There.

Will. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, *This is my glove*, by this hand, I will take thee a box on the ear.

K. Hen. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.

K. Hen. Well, I will do it, though I take thee in the king's company.

Will. Keep thy word: fare thee well.

Bates. Be friends, you English fools, be friends; we have French quarrels enough, if you could tell how to reckon.

K. Hen. Indeed, the French may lay twenty French crowns [8] to one, they will beat us; for they

* Quarto, *somewhat better*.

[6] — That's a perilous shot out of an elder gun,] In the old play [the quarto 1600,] the thought is more opened. *It is a great displeasure that an elder gun can do against a cannon*, or a subject against a monarch. Johnson.

[7] — too ROUND;] i. e. too rough, too unceremonious. So, in Hamlet:

" 'Pray you, be *round* with him." Steevens.

[8] — twenty French crowns —] This conceit, rather too low for a king, has been already explained, as alluding to the venereal disease. Johnson.

bear them on their shoulders: But it is no English treason, to cut French crowns; and, to-morrow, the king himself will be a clipper.

[*Exeunt soldiers.*

Upon the king[9]! let us our lives, our souls,
Our debts, our careful wives, our children, and
Our sins, lay on the king;—we must bear all.
O hard condition! twin-born with greatness,
Subjécted to the breath[1] of every fool,
Whose sense no more can feel but his own wringing!
What infinite heart's ease must kings neglect,
That private men enjoy?
And what have kings, that privates have not too,
Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs, than do thy worshippers?
What are thy rents? what are thy comings-in?
O ceremony, show me but thy worth!
What is the soul of adoration[2]?

There is surely no necessity for supposing any allusion *in this passage* to the venereal disease. The conceit here seems to turn merely upon the equivocal sense of *crown*, which signifies either *a coin*, or *a head*. Tyrwhitt.

9 Upon the king! &c.] This beautiful speech was added after the first edition. Pope.

There is something very striking and solemn in this soliloquy, into which the King breaks immediately as soon as he is left alone. Something like this, on less occasions, every breast has felt. Reflection and seriousness rush upon the mind upon the separation of a gay company, and especially after forced and unwilling merriment. Johnson.

1 Subjected to the breath —] The old copies have only—*subject;* but (for the sake of metre) I have not scrupled to read—*subjécted*, on the authority of the following passage in King John:

"*Subjécted* tribute to commanding love—." Steevens.

2 What are thy rents? what are thy comings-in?
O ceremony, show me but thy worth!
What is the soul of adoration?] The first copy reads,

"What? is *thy* soul *of* adoration?"

Art thou aught else but place, degree, and form,
Creating awe and fear in other men?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou, the firy fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose;
I am a king, that find thee; and I know,
'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The inter-tissued robe of gold and pearl,

This is incorrect, but I think we may discover the true reading easily enough to be,

"What is thy soul, *O* adoration?"

That is, "*O reverence paid to kings*, what art thou within? What are thy real qualities? What is thy intrinsick value?"

JOHNSON.

I have received Mr. Malone's amendment, which he thus explains:—"What is the real worth and intrinsick value of adoration?"

The quarto has not this speech. The folio reads:

"What? is *thy* soul of *odoration?*" STEEVENS.

The latter word was corrected in the second folio. For the other emendation now made I am answerable. *Thy*, *thee*, and *they*, are frequently confounded in the old copies. In many of our author's plays we find similar expressions. In Troilus and Cressida, "my very *soul of* counsel;" in King Henry IV. Part I. "the *soul of* hope;" and in A Midsummer-Night's Dream, "the *soul of* love." Again, in the play before us:

"There is some *soul* of *goodness* in things evil."

Dr. Johnson reads:

"What is thy soul, O adoration?"

But the mistake appears to me more likely to have happened in the word *thy* than in *of*; and the examples that I have produced support that opinion. MALONE.

The farced title running 'fore the king [3],
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave [4];
Who, with a body fill'd, and vacant mind,
Gets him to rest, cramm'd with distressful bread;
Never sees horrid night, the child of hell;
But, like a lackey, from the rise to set,
Sweats in the eye of Phœbus, and all night
Sleeps in Elysium; next day, after dawn,
Doth rise and help Hyperion to his horse;
And follows so the ever running year
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil, and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots,
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages [5].

[3] — FARCED title running, &c.] *Farced* is *stuffed*. The tumid puffy titles with which a king's name is always introduced. This, I think, is the sense. JOHNSON.

So, in All for Money, by T. Lupton, 1578:

" ——— belly-gods so swarm,
" *Farced*, and flowing with all kind gall."

Again:

" And like a greedy cormorant with belly full *farced*."

Again, in Jacob and Esau, 1568:

" To make both broth and *farcing*, and that full deinty."

Again, in Stanyhurst's version of the first book of Virgil:

" Or eels are *farcing* with dulce and delicat hoonny."

Again, in Every Man out of his Humour:

" ——*farce* thy lean ribs with it too." STEEVENS.

[4] Can sleep so soundly, &c.] These lines are exquisitely pleasing. "To sweat in the eye of Phœbus," and "to sleep in Elysium," are expressions very poetical. JOHNSON.

[5] ——but——little wots,
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages.] The sense of

Enter ERPINGHAM.

ERP. My lord, your nobles, jealous of your absence,
Seek through your camp to find you.
K. HEN. Good old knight,
Collect them all together at my tent:
I'll be before thee.
ERP. I shall do't, my lord. [*Exit.*
K. HEN. O God of battles! steel my soldiers' hearts!
Possess them not with fear; take from them now
The sense of reckoning, if the opposed numbers
Pluck their hearts from them[6]!—Not to-day, O Lord,

this passage, which is expressed with some slight obscurity, seems to be—" He little knows at the expence of how much royal vigilance, that peace, which brings most advantage to the peasant, is maintained." To *advantage* is a verb elsewhere used by Shakspeare. STEEVENS.

I find, from Mr. Twiss's valuable index, that it occurs in six other instances. BOSWELL.

[6] —— take from them now
The sense of reckoning, IF the opposed numbers
Pluck their hearts from them!] The first folio reads—*of* the opposed numbers. STEEVENS.

The poet might intend, " Take from them the sense of reckoning those opposed numbers; *which* might pluck their courage from them." But the *relative* not being expressed, the sense is very obscure. The slight correction I have given [*lest* the opposed numbers —] makes it clear and easy. THEOBALD.

The change is admitted by Dr. Warburton, and rightly. Sir T. Hanmer reads:

" —— the opposed numbers
" Which stand before them."

This reading he borrowed from the old quarto, which gives the passage thus:

" Take from them now the sense of reckoning,
" That the opposed multitudes which stand before them
" May not appal their courage." JOHNSON.

Theobald's alteration certainly makes a very good sense; but, I think, we might read, with less deviation from the present text:

" —— *if* th' opposed numbers
" Pluck their hearts from them."

O not to-day, think not upon the fault
My father made in compassing the crown!

In conjectural criticism, as in mechanicks, the perfection of the art, I apprehend, consists in producing a given effect with the least possible force. TYRWHITT.

I think Theobald's reading preferable to that of Tyrwhitt, which the editor has adopted; for if the opposed numbers did actually pluck their hearts from them, it was of no consequence whether they had or had not the sense of reckoning. M. MASON.

The ingenious commentator seems to forget that, if the sense of reckoning, in consequence of the King's petition, was taken from them, the numbers opposed to them would be no longer formidable. When they could no more count their enemies, they could no longer fear them. It will be the lot of few criticks to retire with advantage gained over the remarks of my lamented friend, Mr. Tyrwhitt. STEEVENS.

The old reading appears to be right. The King prays that his men may be unable to reckon the enemy's force, that their hearts (i. e. their sense and passions) may be taken from them: that they may be as brave as a total absence of all feeling and reflection can make them. An explanation which seems to be countenanced by the old quarto. RITSON.

In King John, edit. 1632, these words [*if* and *of*: See the preceding note by Mr. Tyrwhitt:] have again been confounded:

"Lord of our presence, Angiers, and *if* you,"

instead of—*of* you. The same mistake has, I think, happened also in Twelfth-Night, folio, 1623:

"For, such as we are made *if* such we be."

Where we should certainly read—

"For, such as we are made *of*, such we be."

In the subsequent scene we have again the same thought. The Constable of France, after exhorting his countrymen to take horse, adds—

"Do but behold yon poor and starved band,
"And your fair show shall *suck away their souls*,
"Leaving them but the shales and husks of men."

In Hall's Chronicle, Henry IV. fol. 23, we find a kindred expression to that in the text: "Henry encouraged his part so, that *they took their hearts to them*, and manly fought with their enemies."

A passage in the speech which the same chronicler has put into Henry's mouth, before the battle of Agincourt, may also throw some light on that before us, and serve to support the emendation that has been made: "Therefore, putting your only trust in him, let not *their multitude feare your heartes*, nor their *great number abate your courage*."

I Richard's body have interred new;
And on it have bestow'd more contrite tears,
Than from it issued forced drops of blood.
Five hundred poor I have in yearly pay,
Who twice a day their wither'd hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries[7], where the sad and solemn priests
Sing still for Richard's soul. More will I do:
Though all that I can do, is nothing worth;
Since that my penitence comes after all,
Imploring pardon[8].

The passage stands thus in the quarto, 1600:

"Take from them now the sense of reckoning,
"That the *opposed numbers* which stand before them,
"*May not appal their courage.*"

This fully refutes the notion of an anonymous Remarker, [Mr. Ritson,] who understands the word *pluck* as optative, and supposes that Henry calls on the God of battles to deprive his soldiers of their hearts; that is, of their *courage*, for such is evidently the meaning of the expression;—(so in the common phrase, "have a good *heart*,"—and in the passage just quoted from Hall;) though this commentator chooses to understand by the word—*sense* and *passions*.

Mr. Theobald, and some other commentators, seem, indeed, to think that *any* word may be substituted for another, if thereby sense may be obtained; but a word ought rarely to be substituted in the room of another, unless either the emendation bears such an affinity to the corrupted reading, as that the error might have arisen from the mistake of the eye or ear of the compositor or transcriber; or a word has been caught inadvertently by the compositor from a preceding or a subsequent line. MALONE.

7 Two chantries,] One of these monasteries was for Carthusian monks, and was called *Bethlehem;* the other was for religious men and women of the order of Saint Bridget, and was named *Sion*. They were on opposite sides of the Thames, and adjoined the royal manor of Sheen, now called Richmond. MALONE.

8 Since that my penitence comes after ALL,
Imploring pardon.] We must observe, that Henry IV. had committed an injustice, of which he and his *son* reaped the fruits. But reason tells us, justice demands that they who share the profits of iniquity, shall share also in the punishment. Scripture again tells us, that when men have sinned, the grace of God gives frequent invitations to repentance: which, in the language of

Enter GLOSTER.

Glo. My liege!

K. Hen. My brother Gloster's voice?—Ay;
I know thy errand, I will go with thee:—
The day, my friends, and all things stay for me.

[*Exeunt.*

SCENE II.

The French Camp.

Enter Dauphin, ORLEANS, *Rambures, and Others.*

Orl. The sun doth gild our armour; up, my lords.

divines, are styled *calls*. These, if neglected, or carelessly dallied with, are, at length, irrecoverably withdrawn, and then repentance comes too late. All this shows that the unintelligible reading of the text should be corrected thus:

"—— comes after *call*." WARBURTON.

I wish the commentator had explained his meaning a little better; for his comment is to me less intelligible than the text. I know not what he thinks of the King's penitence, whether coming *in consequence of call*, it is sufficient; or whether coming when *calls have ceased*, it is ineffectual. The first sense will suit but ill with the position, that *all which he can do is nothing worth;* and the latter as ill with the intention of Shakspeare, who certainly does not mean to represent the King as abandoned and reprobate.

The old reading is, in my opinion, easy and right. *I do all this*, says the King, *though all that I can do is nothing worth*, is so far from an adequate expiation of the crime, *that penitence comes after all, imploring pardon* both for the crime and the expiation. JOHNSON.

I am sensible that every thing of this kind, (works of piety and charity,) which I have done or can do, will avail nothing towards the remission of this sin; since I well know that, after all this is done, true repentance, and imploring pardon, are previously and indispensably necessary towards my obtaining it. HEATH.

I should not have reprinted Dr. Warburton's note but for the sake of Dr. Johnson's reply. Mr. Malone, however, thinks Mr. Heath's explication more correct. STEEVENS.

Dau. Montez a cheval:—My horse! *valet! lacquay!* ha!

Orl. O brave spirit!

Dau. Via!—les eaux et la terre[9]——

Orl. Rien puis? l'air et le feu——

Dau. Ciel! cousin Orleans.——

Enter Constable.

Now, my lord Constable!

Con. Hark, how our steeds for present service neigh.

Dau. Mount them, and make incision in their hides:

9 Via!—*les eaux et la terre*—] *Via* is an old hortatory exclamation, as *allons!* Johnson.

Dr. Johnson is right. So, in King Edward III. 1596:

"Then *Via!* for the spacious bounds of France!"

Again, in Parasitaster, or The Fawne, by John Marston, 1606:

"Come *Via!* to this feastful entertainment!"

Again, in Marston's What You Will, 1607:

"Tut, *Via!* let all run glib and square!" Steevens.

This dialogue will be best explained by referring to the seventh scene of the preceding Act, in which the Dauphin, speaking in admiration of his horse, says: "When I bestride him, I soar, I am a hawk: he trots the air:—It is a beast for Perseus; he is pure *air* and *fire*, and the dull elements of *earth and water* never appear in him." He now, seeing his horse at a distance, attempts to say the same thing in French: "*Les eaux et la terre*," the waters and the earth—*have no share in my horse's composition*, he was going to have said; but is prevented by the Duke of Orleans, who replies—Can you add nothing more? Is he not air and fire? Yes, says the Dauphin, and even heaven itself. He had, in the former scene, called his horse *Wonder of Nature*. The words, however, may admit of a different interpretation. He may mean to boast that, when on horseback, he can bound over *all the elements*, and even soar to *heaven* itself. Malone.

It is not easy to determine the import of the Dauphin's words. I do not, however, think the foregoing explanation right, because it excludes variety, by presuming that what has been already said in one language, is repeated in another. Perhaps this insignificant sprig of royalty is only capering about, and uttering a "rhapsody of words" indicative of levity and high spirits, but guiltless of any precise meaning. Steevens.

That their hot blood may spin in English eyes,
And dout them [1] with superfluous courage: Ha!

Ram. What, will you have them weep our horses' blood?
How shall we then behold their natural tears?

Enter a Messenger.

Mess. The English are embattled, you French peers.

Con. To horse, you gallant princes! straight to horse!
Do but behold yon poor and starved band,
And your fair show shall suck away their souls [2],

[1] And DOUT them—] The first folio reads—*doubt*, which, perhaps, may have been used for *to make to doubt, to terrify*.
TYRWHITT.

To *doubt*, or (as it ought to have been spelled) *dout*, is a word still used in Warwickshire, and signifies to *do out*, or *extinguish*. See a note on Hamlet, vol. vii. p. 229, n. 4. For this information I was indebted to my late friend, the Reverend H. Homer. STEEVENS.

In the folio, where alone this passage is found, the word is written *doubt*. To *dout*, for to *do out*, is a common phrase at this day in Devonshire and the other western counties; where they often say, *dout* the fire, that is, *put out* the fire. Many other words of the same structure are used by our author; as, to *don*, i. e. to to *do on*, to *doff*, i. e. to *do off*, &c. In Hamlet he has used the same phrase:

" —— the dram of base
" Doth all the noble substance of worth *dout*," &c.

The word being provincial, the same mistake has happened in both places; *doubt* being printed in Hamlet instead of *dout*.

Mr. Pope for *doubt* substituted *daunt*, which was adopted in the subsequent editions. For the emendation now made I imagined I should have been answerable; but on looking into Mr. Rowe's edition I find he has anticipated me, and has printed the word as it is now exhibited in the text. MALONE.

[2] — SUCK away their SOULS,] This strong expression did not escape the notice of Dryden and Pope; the former having (less chastely) employed it in his Don Sebastian, King of Portugal:

" *Sucking* each others' *souls* while we expire:"

and the latter, in his Eloisa to Abelard:

" *Suck* my last breath, and catch my flying *soul*."
STEEVENS.

Leaving them but the shales and husks of men.
There is not work enough for all our hands;
Scarce blood enough in all their sickly veins,
To give each naked curtle-ax a stain,
That our French gallants shall to-day draw out,
And sheath for lack of sport: let us but blow on them,
The vapour of our valour will o'erturn them.
'Tis positive 'gainst all exceptions, lords,
That our superfluous lackeys, and our peasants,—
Who, in unnecessary action, swarm
About our squares of battle[3],—were enough
To purge this field of such a hilding foe[4];
Though we, upon this mountain's basis by[5]
Took stand for idle speculation:
But that our honours must not. What's to say?
A very little little let us do,
And all is done. Then let the trumpets sound
The tucket-sonuance[6], and the note to mount:

[3] About our SQUARES OF BATTLE,] So, in Antony and Cleopatra:

"——— no practice had
"In the brave *squares of war*." STEEVENS.

[4] — a HILDING foe;] *Hilding*, or *hinderling*, is a *low wretch*. JOHNSON.

So, in King Henry IV. Part II. p. 12:

"He was some *hilding* fellow, that had stole
"The horse he rode on." STEEVENS.

[5] — upon this MOUNTAIN'S BASIS BY—] See Henry's speech, Sc. VII.:

"—— take a trumpet, herald;
"Ride thou unto the horsemen on *yon hill*." MALONE.

[6] The tucket-sonuance, &c.] He uses terms of the field as if they were going out only to the chace for sport. *To dare the field* is a phrase in falconry. Birds are dared when by the falcon in the air they are terrified from rising, so that they will be sometimes taken by the hand.

Such an easy capture the lords expected to make of the English. JOHNSON.

The *tucket sonuance* was, I believe, the name of an introductory flourish on the trumpet, as *toccata* in Italian is the prelude of a sonata on the harpsichord, and *toccar la tromba* is to blow the trumpet.

For our approach shall so much dare the field,
That England shall couch down in fear, and yield.

Enter GRANDPRE.

Grand. Why do you stay so long, my lords of France?
Yon island carrions[7], desperate of their bones,
Ill-favour'dly become the morning field:
Their ragged curtains poorly are let loose[8],
And our air shakes them passing scornfully.
Big Mars seems bankrupt in their beggar'd host,
And faintly through a rusty beaver peeps.
Their horsemen sit like fixed candlesticks,
With torch-staves in their hand[9]: and their poor jades

In The Spanish Tragedy, (no date,) "a *tucket* afar off."
Again, in The Devil's Law Case, 1623:
"2 *tuckets* by several trumpets."
Sonance is a word used by Heywood, in his Rape of Lucrece, 1630:
"Or, if he chance to endure our tongues so much
"As but to hear their *sonance*." STEEVENS.

[7] You island carrions, &c.] This and the preceding description of the English is founded on the melancholy account given by our historians, of Henry's army, immediately before the battle of Agincourt:
"The Englishmen were brought into great misery in this journey [from Harfleur to Agincourt]; their victual was in manner spent, and now could they get none:—rest could they none take, for their enemies were ever at hand to give them alarmes: daily it rained, and nightly it freezed; of fewel there was great scarcity, but of fluxes great plenty; money they had enough, but wares to bestowe it upon, for their relief or comforte, had they little or none." *Holinshed.* MALONE.

[8] Their RAGGED CURTAINS poorly are let loose,] By their *ragged curtains*, are meant their *colours*. M. MASON.
The idea seems to have been taken from what every man must have observed, i. e. ragged curtains put in motion by the air, when the windows of mean houses are left open. STEEVENS.

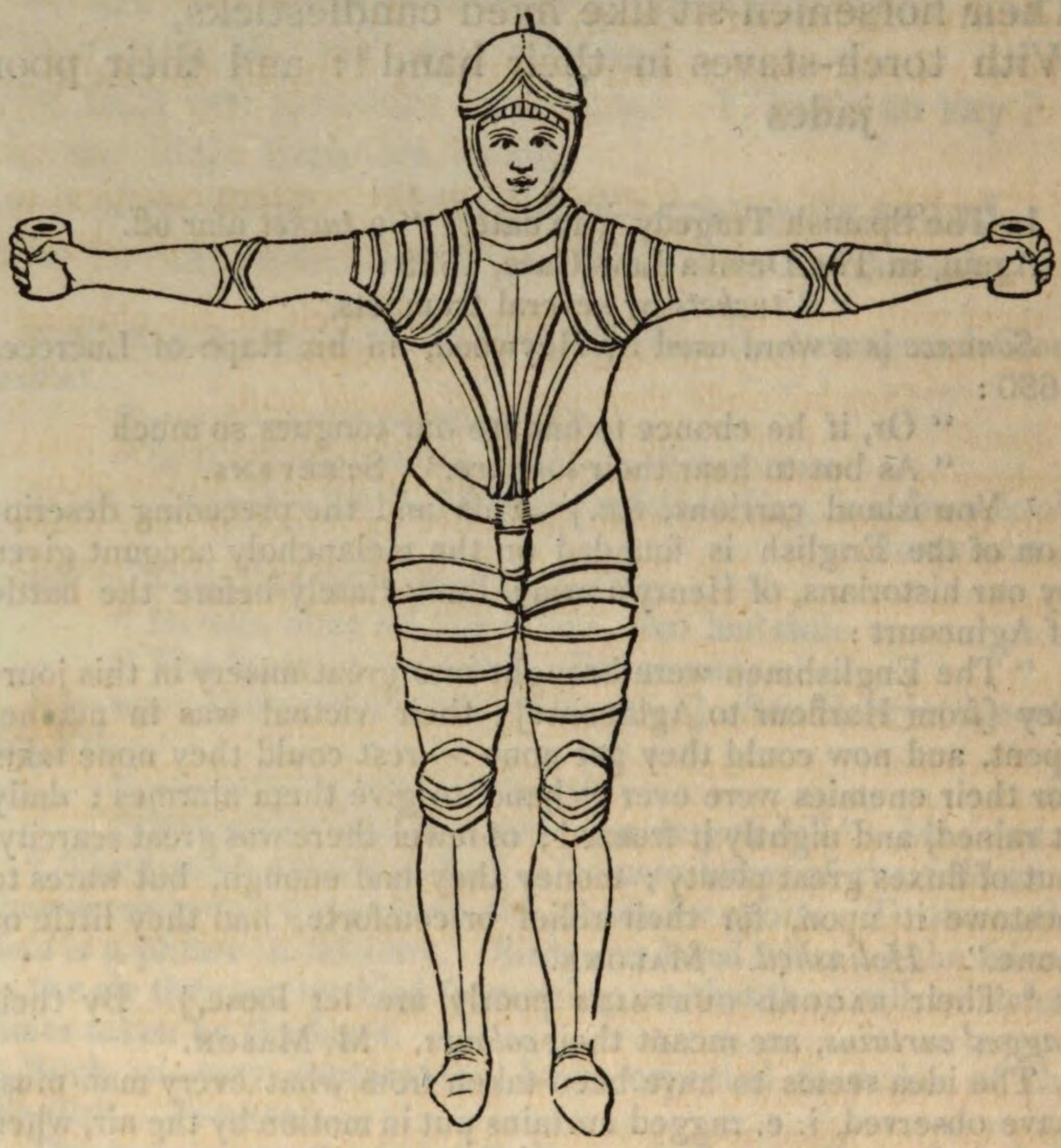
[9] Their horsemen sit like fixed candlesticks,
With torch-staves in their hand:] Grandpré alludes to the form of ancient candlesticks, which frequently represented human

Lob down their heads, dropping the hides and hips;
The gum down-roping from their pale-dead eyes;

figures holding the sockets for the lights in their extended hands.

A similar image occurs in Vittoria Corombona, 1612: "— he showed like a pewter *candlestick*, fashioned like a man in armour, holding a tilting staff in his hand little bigger than a candle."

The following is an exact representation of one of these candlesticks, now in the possession of Francis Douce, Esq. The receptacles for the candles are wanting in the original. The sockets in which they were to be placed are in the outstretched hands of the figure.



The form of *torch-staves* may be ascertained by a wooden cut in vol. xiv. p. 372. STEEVENS.

And in their pale dull mouths the gimmal bit [1]
Lies foul with chew'd grass, still and motionless;
And their executors, the knavish crows [2],
Fly o'er them all, impatient for their hour.
Description cannot suit itself in words,
To démonstrate the life of such a battle
In life so lifeless [3] as it shows itself.

Con. They have said their prayers, and they stay for death.

Dau. Shall we go send them dinners, and fresh suits,
And give their fasting horses provender,
And after fight with them?

Con. I stay but for my guard [4]; On, to the field:

[1] — GIMMAL bit —] *Gimmal* is, in the western counties, a *ring:* a *gimmal bit* is therefore a *bit* of which the parts played one within another. JOHNSON.

I meet with the word, though differently spelt, in the old play of The Raigne of King Edward the Third, 1596:

"Nor lay aside their jacks of *gymold* mail."

Gymold or *gimmal'd* mail means armour composed of links like those of a chain, which by its flexibility fitted it to the shape of the body more exactly than defensive covering of any other contrivance. There was a suit of it to be seen in the Tower. Spenser, in his Fairy Queen, book i. ch. v. calls it *woven mail:*

"In *woven* mail all armed warily."

In Lingua, &c. 1607, is mentioned:

"—— a *gimmal* rink with one link hanging." STEEVENS.

"A *gimmal* or gemmow ring, (says Minsheu, Dictionary, 1617,) from the Gal. *gemeau*, Lat. *gemellus*, double, or twinnes, because they be rings with two or more links." MALONE.

[2] — their executors, the knavish crows,] The crows who are to have the disposal of what they shall leave, their hides and their flesh. JOHNSON.

[3] In life so lifeless —] So, in The Comedy of Errors:

"A living dead man." STEEVENS.

[4] I stay but for my GUARD;] It seems, by what follows, that *guard* in this place means rather something of ornament or of distinction, than a body of attendants. JOHNSON.

The following quotation from Holinshed, p. 554, will best elucidate this passage: "The duke of Brabant when his standard was not come, caused a *banner* to be taken from a *trumpet* and

I will the banner from a trumpet take,
And use it for my haste. Comè, come, away!
The sun is high, and we outwear the day.
[*Exeunt.*

fastened upon a spear, the which he commanded to be borne before him instead of a standard."

In the second part of Heywood's Iron Age, 1632, Menelaus, after having enumerated to Pyrrhus the treasures of his father Achilles, as his myrmidons, &c. adds:

"His sword, spurs, armour, *guard*, pavilion."

From this last passage it should appear that *guard* was part of the defensive armour; perhaps what we call at present the *gorget*. Again, in Holinshed, p. 820: "The one bare his helmet, the second his *granguard*," &c. STEEVENS.

By his *guard*, I believe, the Constable means, not any part of his dress, but the *guard* that usually attended with his banner; to supply the want of which he afterwards says, that he will take a banner from a trumpet, and use it for his haste. It appears, from a passage in the last scene of the fourth Act, that the principal nobility, and the princes, had all their respective banners, and of course their guards:

"Of princes in this number,
"And nobles bearing *banners*, there be dead
"One hundred," &c. M. MASON.

Dr. Johnson and Mr. Steevens are of opinion that "*guard* in this place means rather something of ornament, or of distinction, than a body of attendants." But from the following passage in Holinshed, p. 554, which our author certainly had in his thoughts, it is clear, in my apprehension, that *guard* is here used in its ordinary sense: "When the messenger was come back to the French hoste, the men of warre put on their helmettes, and caused their trumpets to blow to the battaile. They thought themselves so sure of victory, that diverse of the noble men made such haste toward the battaile, that they left many of their servants and *men of warre* behind them, and some of them would not once *stay* for their *standards*; as amongst other the Duke of Brabant, when his *standard* was not come, caused a *banner* to be taken from a *trumpet*, and fastened to a speare, the which he commanded to be borne before him, instead of a standard." The latter part only of this passage is quoted by Mr. Steevens; but the whole considered together proves, in my apprehension, that *guard* means here nothing more than the *men of war* whose duty it was to attend on the Constable of France, and among those his *standard*, that is, his standard-bearer. In a preceding passage Holinshed mentions, that "the Constable of France, the

SCENE III.

The English Camp.

Enter the English Host; GLOSTER, BEDFORD, EXETER, SALISBURY[5], *and WESTMORELAND.*

GLO. Where is the king?
BED. The king himself is rode to view their battle.
WEST. Of fighting men they have full threescore thousand.
EXE. There's five to one; besides, they all are fresh.
SAL. God's arm strike with us! 'tis a fearful odds.
God be wi' you, princes all; I'll to my charge:
If we no more meet, till we meet in heaven,
Then, joyfully,—my noble lord of Bedford,—
My dear lord Gloster,—and my good lord Exeter,—
And my kind kinsman[6],—warriors all, adieu!

Marshal, &c. and other of the French nobility, came and pitched down their *standards* and *banners* in the county of St. Paule." Again: "Thus the French men being ordered under their standards and banners, made a great shew:"—or, as Hall has it: "Thus the French men were *every man under his banner,* only waiting," &c. It appears, from both these historians, that all the princes and nobles in the French army bore banners, and of these one hundred and twenty-six were killed in this battle.

In a subsequent part of the description of this memorable victory, Holinshed mentions that "Henry having felled the Duke of Alanson, the *king's guard,* contrary to his mind, outrageously slew him." The Constable being the principal leader of the French army, had, without doubt, like Henry, his *guard* also, one of whom bore before him, as we may collect from Hall, the *banner-royal* of France. MALONE.

[5] — Salisbury,] Thomas Montacute, Earl of Salisbury. MALONE.

[6] And my kind KINSMAN,] This must be addressed to West-

Bed. Farewell, good Salisbury; and good luck
go with thee!
Exe. Farewell, kind lord; fight valiantly to-day:
And yet I do thee wrong, to mind thee of it,
For thou art fram'd of the firm truth of valour[7].

[*Exit* Salisbury.

Bed. He is as full of valour, as of kindness[8];
Princely in both.
West. O that we now had here[9]

moreland: but how was that nobleman related to Salisbury? True it is, that the latter had married one of the sisters and coheirs of Edmund Earl of Kent, and that another of them was wife to Westmoreland's eldest son. Salisbury's daughter was likewise married to a younger son of Westmoreland's, who, in her right, was afterward Earl of Salisbury, and appears in the Second and Third Parts of King Henry VI. The present speaker is Thomas Montacute, who is killed by a shot in the next play. But these connections do not seem to make him akin to Westmoreland. Ritson.

7 *Bed.* Farewell, good Salisbury, &c.] Thus the old edition [i. e. the first folio]:

"*Bed.* Farewell, good Salisbury, and good luck go with thee;
"And yet I do thee wrong to mind thee of it,
"For thou art fram'd of the firm truth of valour.
"*Exe.* Farewell, kind lord: fight valiantly to-day."

What! does he do Salisbury wrong to wish him good luck? The ingenious Dr. Thirlby prescribed to me the transposition of the verses, which I have made in the text: and the old quartos plainly lead to such a regulation. Theobald.

I believe this transposition to be perfectly right, for it was already made in the quartos, 1600 and 1608, as follows:

"Farewell, kind lord; fight valiantly to-day,
"And yet in truth I do thee wrong,
"For thou art made on the true sparkes of honour."

Steevens.

8 He is as full of valour, as of kindness;] So, in King Richard II.:

"*As full of valour, as of* royal blood—." Steevens.

9 O that we now had here, &c.] From Holinshed: "It is said also, that he should heare one of the hoste utter his wishe to another, that stood next to him, in this wise: I would to God there were present here with us this day so many good souldiers as are at this hour within the realme of England; whereupon

Enter King HENRY.

But one ten thousand of those men in England,
That do no work to-day!

K. Hen. What's he, that wishes so?
My cousin Westmoreland [1]?—No, my fair cousin:
If we are mark'd to die, we are enough
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove [2], I am not covetous for gold;
Nor care I, who doth feed upon my cost;
It yearns me not [3], if men my garments wear;
Such outward things dwell not in my desires:
But, if it be a sin to covet honour,
I am the most offending soul alive.
No, 'faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour,
As one man more, methinks, would share from me,
For the best hope I have. O, do not wish one more [4]:
Rather proclaim it, Westmoreland, through my host
That he, which hath no stomach to this fight,

the king answered: I would not wishe a man more here than I have," &c. MALONE.

[1] My cousin Westmoreland?] In the quartos, 1600 and 1608, this speech is addressed to Warwick. STEEVENS.

[2] By Jove,] The king prays like a christian, and swears like a heathen. JOHNSON.

I believe the player-editors alone are answerable for this incongruity. In consequence of the Stat. 3. James 1. c. xxi. against introducing the sacred name on the stage, &c. they omitted it where they could; and in verse, (where the metre would not allow omission,) they substituted some other word in its place. MALONE.

[3] It YEARNS me not,] To *yearn* is to grieve or vex. So, in The Merry Wives of Windsor: "She laments for it, that it would *yearn* your heart to see it." STEEVENS.

[4] — O, DO not wish one more:] Read (for the sake of metre)—"Wish not one more." RITSON.

Let him depart; his passport shall be made,
And crowns for convoy put into his purse:
We would not die in that man's company,
That fears his fellowship to die with us.
This day is call'd—the feast of Crispian [5]:
He, that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
He, that shall live this day, and see old age [6],
Will yearly on the vigil [7] feast his friends,
And say—to-morrow is Saint Crispian:
Then will he strip his sleeve, and show his scars,
And say, these wounds I had on Crispin's day [8].
Old men forget; yet all [9] shall be forgot,
But he'll remember with advantages [1],

5 — of CRISPIAN:] The battle of Agincourt was fought upon the 25th of October [1415], St. Crispin's day. The legend upon which this is founded, follows:—" Crispinus and Crispianus were brethren, born at Rome; from whence they travelled to Soissons, in France, about the year 303, to propagate the Christian religion; but because they would not be chargeable to others for their maintenance, they exercised the trade of shoemakers; but the governor of the town discovering them to be Christians, ordered them to be beheaded about the year 303. From which time, the shoemakers made choice of them for their tutelar saints." Wheatley's *Rational Illustration*, folio edit. p. 76. See Hall's Chronicle, fol. 47. GREY.

6 He, that shall LIVE this day, and SEE old age,] The folio reads:

" He that shall *see* this day and *live* old age."

The transposition (which is supported by the quarto) was made by Mr. Pope. MALONE.

7 — the VIGIL —] i. e. the evening before this festival. STEEVENS.

8 And say, these wounds I had on Crispin's day.] This line I have restored from the quarto, 1600. The preceding line appears to me abrupt and imperfect without it. MALONE.

9 — YET all —] I believe we should read—*yea*, all, &c. MALONE.

1 — with advantages,] Old men, notwithstanding the natural forgetfulness of age, shall remember " their feats of this day,"

What feats he did that day: Then shall our names,
Familiar in their mouths [2] as household words,—
Harry the king, Bedford, and Exeter,
Warwick and Talbot, Salisbury and Gloster,—
Be in their flowing cups freshly remember'd:
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending [3] of the world,
But we in it shall be remembered:
We few, we happy few, we band of brothers;
For he, to-day that sheds his blood with me,
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition [4]:

and remember to tell them "with advantage." Age is commonly boastful, and inclined to magnify past acts and past times.
JOHNSON.

[2] Familiar in THEIR MOUTHS —] i. e. in the mouths of the old man ("who has outlived the battle and come safe home,") and "his friends." This is the reading of the quarto, which I have preferred to that of the folio,—*his mouth*; because *their* cups, the reading of the folio in the subsequent line, would otherwise appear, if not ungrammatical, extremely aukward. The quarto reads—in their flowing *bowls*; and there are other considerable variations in the two copies. MALONE.

[3] From this day to the ending —] It may be observed that we are apt to promise to ourselves a more lasting memory than the changing state of human things admits. This prediction is not verified; the feast of Crispin passes by without any mention of Agincourt. Late events obliterate the former: the civil wars have left in this nation scarcely any tradition of more ancient history. JOHNSON.

[4] — gentle his condition:] This day shall advance him to the rank of a gentleman. JOHNSON.

King Henry V. inhibited any person but such as had a right by inheritance, or grant, to assume coats of arms, except those who fought with him at the battle of Agincourt; and, I think, these last were allowed the chief seats of honour at all feasts and publick meetings. TOLLET.

That Mr. Tollet is right in his account, is proved by the original writ to the Sheriff of Southampton and others, printed in Rymer's Fœdera, anno 5 Henry V. vol. ix. p. 457. And see more fully on the subject Anstis's Order of the Garter, vol. ii. p. 108,

And gentlemen in England, now a-bed,
Shall think themselves accurs'd, they were not here;
And hold their manhoods cheap, while any speaks,
That fought with us upon Saint Crispin's day[5].

Enter SALISBURY.

SAL. My sovereign lord, bestow yourself with speed:
The French are bravely[6] in their battles set,
And will with all expedience[7] charge on us.

K. HEN. All things are ready, if our minds be so.

WEST. Perish the man, whose mind is backward now!

K. HEN. Thou dost not wish more help from England, cousin?

WEST. God's will, my liege, 'would you and I alone,
Without more help, might fight this battle out[8]!

K. HEN. Why, now thou hast unwish'd five thousand men[9];

who mentions it, and observes thereon, citing Gore's Catalog. Rei Herald. Introduct. and Sandford's Geneal. Hist. p. 283. VAILLANT.

5 — upon Saint Crispin's day.] This speech, like many others of the declamatory kind, is too long. Had it been contracted to about half the number of lines, it might have gained force, and lost none of the sentiments. JOHNSON.

6 — bravely —] Is *splendidly, ostentatiously.* JOHNSON. Rather—gallantly. So, in The Tempest:

"*Bravely* the figure of this harpy hast thou
"Perform'd, my Ariel!" STEEVENS.

7 — expedience —] i. e. expedition. So, in King Richard II.:

"Are making hither with all due *expedience*." STEEVENS.

8 — MIGHT fight this battle OUT!] Thus the quarto. The folio reads:

"—— *could* fight this *royal* battle." MALONE.

9 — thou hast unwish'd five thousand men;] By wishing only thyself and me, thou hast wished five thousand men away. Shakspeare never thinks of such trifles as numbers. In the last scene the French are said to be *full threescore thousand*, which Exeter

Which likes me better, than to wish us one.—
You know your places: God be with you all!

Tucket. Enter MONTJOY.

Mont. Once more I come to know of thee, king Harry,

declares to be *five to one;* but, by the king's account, they are twelve to one. JOHNSON.

Holinshed makes the English army consist of 15,000, and the French of 60,000 horse, besides foot, &c. in all 100,000; while Walsingham and Harding represent the English as but 9000; and other authors say that the number of French amounted to 150,000. STEEVENS.

Dr. Johnson, I apprehend, misunderstood the King's words. He supposes that Henry means to say, that Westmoreland, wishing himself and Henry alone to fight the battle out with the French, had *wished away* the *whole English army*, consisting of *five thousand* men. But Henry's meaning was, I conceive, very different. Westmoreland had before expressed a wish that *ten thousand* of those who were idle at that moment in England were added to the King's army; a wish, for which, when it was uttered, Henry, whether from policy or spirit, reprimanded him. Westmoreland now says, he should be glad that he and the King alone, without any other aid whatsoever, were to fight the battle out against the French. "Bravely said, (replies Henry,) you have now *half* atoned for your former timid wish for *ten* thousand additional troops. You have *unwished* half of what you wish'd before." The King is speaking figuratively, and Dr. Johnson understood him literally.—Shakspeare therefore, though often inattentive to "such trifles as numbers," is here not inaccurate. He undoubtedly meant to represent the English army, (according to Exeter's state of it,) as consisting of about *twelve thousand* men; and according to the best accounts this was nearly the number that Henry had in the field. Hardyng, who was himself at the battle of Agincourt, says that the French army consisted of one hundred thousand; but the account is probably exaggerated. MALONE.

Fabian says the French were 40,000, and the English only 7000.

Mr. Malone, in a very elaborate note, has endeavoured to prove that Westmoreland, by wishing that he and the King alone, without more help, might fight the battle out, did not wish away the whole of the army, but 5000 men only. But I must confess that I cannot comprehend his argument, and must therefore concur with Johnson, in his observation on the poet's inattention. M. MASON.

If for thy ransom thou wilt now compound,
Before thy most assured overthrow:
For, certainly, thou art so near the gulf,
Thou needs must be englutted. Besides, in mercy,
The Constable desires thee—thou wilt mind [1]
Thy followers of repentance; that their souls
May make a peaceful and a sweet retire
From off these fields, where (wretches) their poor bodies
Must lie and fester.

K. Hen. Who hath sent thee now?

Mont. The Constable of France.

K. Hen. I pray thee, bear my former answer back;
Bid them achieve me, and then sell my bones.
Good God! why should they mock poor fellows thus?
The man, that once did sell the lion's skin
While the beast liv'd, was kill'd with hunting him.
A many [2] of our bodies shall, no doubt,
Find native graves; upon the which, I trust,
Shall witness live in brass [3] of this day's work:
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be fam'd; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark then abounding valour in our English [4];

[1] — mind,] i. e. remind. So, in Coriolanus:
"I *minded* him how royal 'twas to pardon." Steevens.

[2] *A* many —] Thus the folio. The quarto—"*And* many. Steevens.

[3] — in brass —] i. e. in brazen plates anciently let into tomb-stones. Steevens.

[4] Mark then A BOUNDING valour in our English;] The old folios—

That, being dead, like to the bullet's grazing,
Break out into a second course of mischief,

" Mark then *abounding* ——."

The quartos, more erroneously still—

" Mark then *aboundant* ——."

Mr. Pope degraded the passage in both his editions, because, I presume, he did not understand it. I have reformed the text, and the allusion is exceedingly beautiful; comparing the revival of the English valour to the rebounding of a cannon-ball.

THEOBALD.

Mr. Theobald was probably misled by the idle notion that our author's imagery must be round and corresponding on every side, and that this line was intended to be in unison with the next. This was so far from being an object of Shakspeare's attention, that he seems to delight in passing hastily from one idea to another. To support his emendation, Mr. Theobald misrepresented the reading of the quarto, which he said was *aboundant*. It is *abundant*; and proves, in my apprehension, decisively, that the reading of the folio is not formed by any accidental union of different words; for though *abounding* may, according to Mr. Theobald's notion, be made two words, by what analysis can *abundant* be separated?

We have had already, in this play—" *superfluous* courage," an expression of nearly the same import as—" *abounding* valour."

Mr. Theobald's emendation, however, has been adopted in all the modern editions.

That our author's word was *abundant* or *abounding*, not *a bounding*, may be proved by King Richard III. where we again meet with the same epithet applied to the same subject:

" To breathe the *abundant valour* of the heart."

MALONE.

The preceding note (in my opinion at least) has not proved that, though Shakspeare talks of *abundant valour* in King Richard III. he might not have written *a bounding valour* in King Henry V. Must our author indulge himself in no varieties of phraseology, but always be tied down to the use of similar expressions? Or does it follow that, because his imagery is sometimes incongruous, that it was always so? *Aboundant* may be separated as regularly as *abounding*; for *boundant* (like *mountant* in Timon of Athens, and *questant* in All's Well That Ends Well) might have been a word once in use. The reading stigmatized as a misrepresentation might also have been found in the quarto consulted by Mr. Theobald, though not in such copies of it as Mr. Malone and I have met with. In several quarto editions, of similar date, there are varieties which till very lately were unobserved. I have not therefore discarded Mr. Theobald's emendation. STEEVENS.

Killing in rélapse of mortality [5].
Let me speak proudly;—Tell the Constable,

[5] Killing in RELAPSE of mortality.] What it is *to kill in relapse of mortality*, I do not know. I suspect that it should be read:

"Killing in *reliques* of mortality."

That is, continuing to *kill* when they are the *reliques* that *death* has left behind it.

That the allusion is, as Mr. Theobald thinks, *exceedingly beautiful*, I am afraid few readers will discover. The *valour* of a putrid body, that destroys by the stench, is one of the thoughts that do no great honour to the poet. Perhaps from this putrid valour Dryden might borrow the posthumous empire of Don Sebastian, who was to reign wheresoever his atoms should be scattered. JOHNSON.

By this phrase, however uncouth, Shakspeare seems to mean the same as in the preceding line. *Mortality* is *death*. So, in King Henry VI. Part I.:

"—— I beg *mortality*
"Rather than life——."

Relapse may be used for *rebound*. Shakspeare has given *mind of honour* for *honourable mind;* and by the same rule might write *relapse of mortality* for fatal or *mortal rebound;* or by *relapse of mortality*, he may mean—after they had *relapsed into inanimation*.

This *putrid valour* is common to the descriptions of other poets, as well as Shakspeare and Dryden, and is predicated to be no less victorious by Lucan, lib. vii. v. 821:

Quid fugis hanc cladem, quid olentes deseris agros?
Has trahe, Cæsar, aquas; hoc, si potes, utere cœlo.
Sed tibi tabentes populi Pharsalica rura
Eripiunt, camposque tenent victore fugato.

Corneille has imitated this passage in the first speech in his Pompée:

——————— de chars,
Sur ses champs empestés confusément épars,
Ces montagnes de morts privés d'honneurs suprêmes,
Que la nature force à se venger eux-mêmes,
Et de leurs troncs pourris exhale dans les vents
De quoi faire la guerre au reste des vivans.

Voltaire, in his Letter to the Academy of Belles Lettres, at Paris, opposes the preceding part of this speech to a quotation from Shakspeare. The Frenchman, however, very prudently stopped before he came to the lines which are here quoted.

STEEVENS.

We are but warriors for the working-day [6];
Our gayness and our gilt [7], are all besmirch'd
With rainy marching in the painful field;
There's not a piece of feather in our host,
(Good argument, I hope, we shall not fly,)
And time hath worn us into slovenry:
But, by the mass, our hearts are in the trim:
And my poor soldiers tell me—yet ere night
They'll be in fresher robes; or they will pluck
The gay new coats o'er the French soldiers' heads,
And turn them out of service. If they do this,
(As, if God please, they shall,) my ransom then
Will soon be levied. Herald, save thou thy labour;
Come thou no more for ransom, gentle herald;
They shall have none, I swear, but these my joints:
Which if they have as I will leave 'em to them,
Shall yield them little, tell the Constable.

Mont. I shall, king Harry. And so fare thee well:
Thou never shalt hear herald any more. [*Exit.*

K. Hen. I fear, thou'lt once more come again for ransom.

Enter the Duke of York [8].

York. My lord, most humbly on my knee I beg
The leading of the vaward.

[6] — warriors for the WORKING-DAY:] We are soldiers but coarsely dressed; we have not on our holiday apparel. JOHNSON.
So, in Antony and Cleopatra:
" —— Pr'ythee, tell her but a *worky-day* fortune."
STEEVENS.

[7] — our GILT,] i. e. golden show, superficial gilding. Obsolete. So, in Timon of Athens:
" When thou wast in thy *gilt* and thy perfume," &c.
Again, in Twelfth-Night:
" The double *gilt* of this opportunity you let time wash off."
Again, in Arden of Feversham, 1592:
" And now the rain hath beaten off thy *gilt*." STEEVENS.

[8] — *the Duke of York.*] This personage is the same who appears in our author's King Richard II. by the title of *Duke of Aumerle*. His christian name was Edward. He was the eldest son

K. Hen. Take it, brave York.—Now, soldiers, march away:—
And how thou pleasest, God, dispose the day!
[*Exeunt.*

SCENE IV.

The Field of Battle.

Alarums: Excursions. Enter French Soldier, Pistol, and Boy.

Pist. Yield, cur.

Fr. Sol. Je pense, que vous estes le gentilhomme de bonne qualité.

Pist. Quality? Callino, castore me! art thou a gentleman[9]? What is thy name? discuss[1].

of Edmond of Langley, Duke of York, who is introduced in the same play, and who was the fifth son of King Edward III. Richard Earl of Cambridge, who appears in the second Act of this play, was younger brother to this Edward Duke of York.
MALONE.

9 Quality, call you me?—Construe me,] The old copy reads —" Qualtitie calmie custure me—." STEEVENS.

We should read this nonsense thus:

" Quality, *cality—construe* me, art thou a gentleman?"

i. e. tell me, let me understand whether thou be'st a gentleman.
WARBURTON.

Mr. Edwards, in his MS. notes, proposes to read:

" Quality, call you me? construe me," &c. STEEVENS.

The alteration proposed by Mr. Edwards has been too hastily adopted. Pistol, who does not understand French, imagines the prisoner to be speaking of his own quality. The line should therefore have been given thus:

" Quality!—calmly; construe me, art thou a gentleman."
RITSON.

The words in the folio (where alone they are found)—' Qualitee calmie custure me,' appeared such nonsense, that some emendation was here a matter of necessity, and accordingly that made by the joint efforts of Dr. Warburton and Mr. Edwards has been adopted in mine and the late editions. But since I have found reason to believe that the old copy is very nearly right, and that a much slighter emendation than that which has been made will suffice. In a book entitled, A Handfull of Plesant Delites, con-

Fr. Sol. O seigneur Dieu!
Pist. O, signieur Dew should be a gentleman[2]:—

taining sundrie new Sonets,—newly devised to the newest Tunes, &c. by Clement Robinson and Others, 16mo. 1584, is "A Sonet of a Lover in the Praise of his Lady, to *Calen o custure me*, sung at every line's end."

"When as I view your comely grace, *Calen*," &c.

Pistol, therefore, we see, is only repeating the burden of an old song, and the words should be undoubtedly printed—

"Quality! *Calen o custure me.* Art thou a gentleman," &c.

He elsewhere has quoted the old ballad beginning—

"Where is the life that late I led?"

With what propriety the present words are introduced, it is not necessary to inquire. Pistol is not very scrupulous in his quotations.

It may also be observed, that *construe me* is not Shakspeare's phraseology, but—construe *to* me. So, in Twelfth-Night: "I will *construe to them* whence you come," &c. Malone.

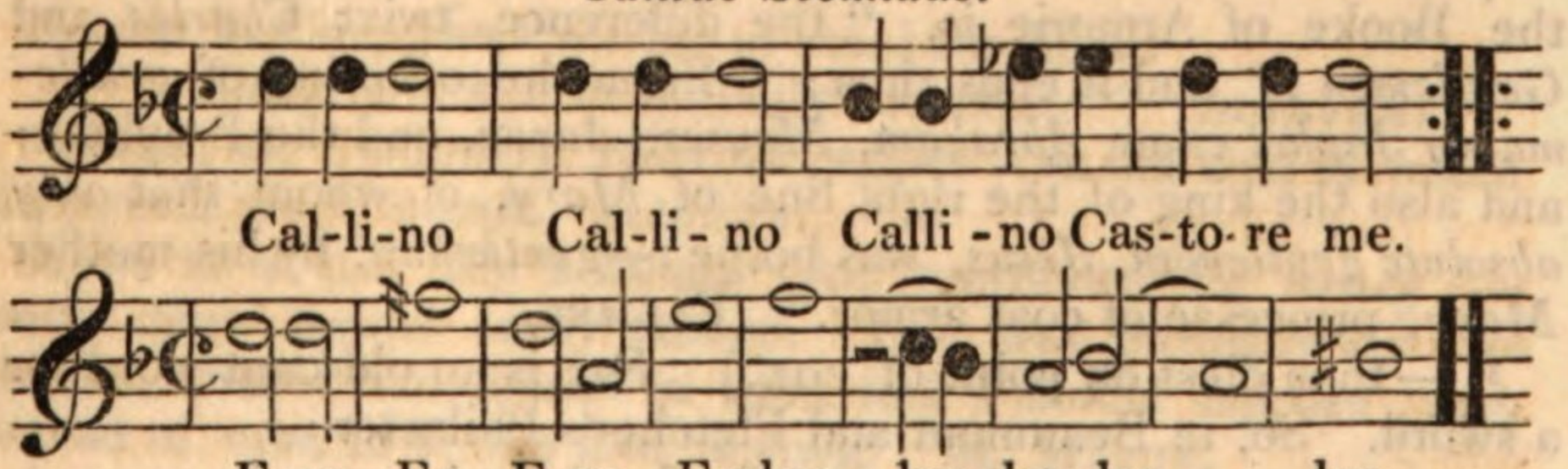
Construe me, though not the phraseology of our author's more chastised characters, might agree sufficiently with that of Pistol.

Mr. Malone's discovery is a very curious one, and when (as probably will be the case) some further ray of light is thrown on the unintelligible words—*Calen*, &c. I will be the first to vote them into the text. Steevens.

"Callino, castore me," is an old Irish song which is preserved in Playford's Musical Companion, 673:

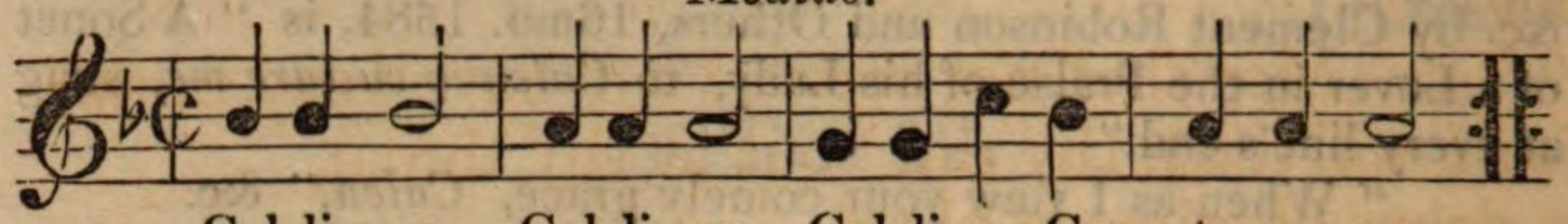
Cantus Primus.

Cantus Secundus.

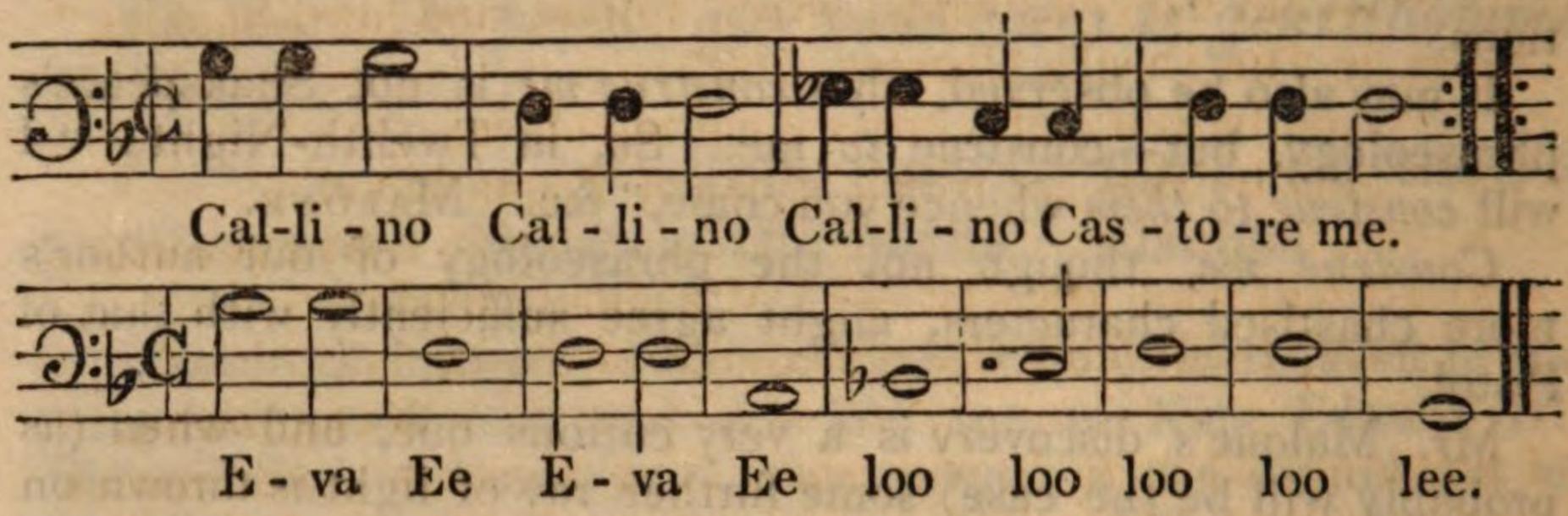


Perpend my words, O signieur Dew, and mark;—
O signieur Dew, thou diest on point of fox [3],

Medius.



Bassus.



The words, as I learn from Mr. Finnegan, master of the school established in London for the education of the Irish poor, mean "Little girl of my heart for ever and ever." They have, it is true, no great connection with the poor Frenchman's supplications, nor were they meant to have any. Pistol instead of attending to him, contemptuously hums a song. BOSWELL.

[1] —discuss.] This affected word is used by Lily, in his Woman in the Moon, 1597:

"But first I must *discuss* this heavenly cloud."

STEEVENS.

[2] —SIGNIEUR DEW should be a GENTLEMAN:] I cannot help thinking, that Shakspeare intended here a stroke at a passage in a famous old book, called The Gentleman's Academie in Hawking, Hunting, and Armorie, written originally by Juliana Barnes, and re-published by Gervase Markham, 1595. The first chapter of the Booke of Armorie is, "the difference 'twixt *Churles* and *Gentlemen*;" and it ends thus: "From the offspring of *gentlemanly Japhet* came *Abraham*, *Moyses*, *Aaron*, and the Prophets; and also the king of the right line of *Mary*, of whom that *only absolute gentleman*, *Jesus*, was borne:—*gentleman*, by his mother *Mary*, princesse of coat armor." FARMER.

[3] —thou diest on point of FOX,] *Fox* is an old cant word for a sword. So, in Beaumont and Fletcher's Philaster:

"I made my father's old *fox* fly about his ears."

Except, O signieur, thou do give to me
Egregious ransom.

Fr. Sol. O, prennez misericorde! ayez pitié de moy!

Pist. Moy shall not serve, I will have forty moys;
For I will fetch thy rim [4] out at thy throat,
In drops of crimson blood.

The same expression occurs in The Two Angry Women of Abington, 1599: "I had a sword, ay the flower of Smithfield for a sword; a right *fox*, i' faith."

Again, in The Life and Death of Captain Thomas Stukeley, 1605: "—old hacked swords, *foxes*, bilbos, and horn-buckles."

Again, in The Devil's Charter, 1607:

"And by this awful cross upon my blade,
"And by this *fox* which stinks of Pagan blood."

STEEVENS.

[4] FOR I will fetch thy RIM —] We should read:

"*Or*, I will fetch thy *ransom* out of thy throat."

WARBURTON.

I know not what to do with *rim*. The measure gives reason to suppose that it stands for some monosyllable; and, besides, *ransom* is a word not likely to have been corrupted. JOHNSON.

It appears from Sir Arthur Gorges's translation of Lucan, 1614, that some part of the intestines was anciently called the *rim*, Lucan, book i.:

"The slender *rimme* too weake to part
"The boyling liver from the heart——."
——*parvusque secat vitalia limes.* L. 623.

"*Parvus limes* (says one of the scholiasts) præcordia indicat; membrana illa quæ cor et pulmones a jecore et liene dirimit." I believe it is now called the *diaphragm* in human creatures, and the skirt or midriff in beasts; but still, in some places, the *rim*.

Phil. Holland, in his translation of Pliny's Natural History, several times mentions the *rim* of the paunch. See book xxviii. ch. ix. p. 321, &c.

Again, in Chapman's version of the 14th Iliad:

"And strook him in his belly's *rimme*—." STEEVENS.

Cole, in his Dictionary, 1678, describes it as the caul in which the bowels are wrapped, MALONE.

Ryno is at this day a vulgar cant expression for *money*;—*ready ryno* means ready money. This was probably the expression that Pistol meant to use; and I should suppose *ryno*, instead of *rym*, to be the true reading. M. MASON.

I ought to have some kindness for this conjecture, as it has

Fr. Sol. Est il impossible d'eschapper la force de ton bras?

Pist. Brass, cur [5]!

suggested itself to me more than once; and yet I fear it is what Dr. Warburton calls (in a note on Othello) a *White Friars' phrase*, of Alsatian origin, and consequently much more modern than the age of Shakspeare.

Mr. M. Mason's idea, however, may receive countenance from a passage in Timon:

"*Tim.* Cut my heart in sums.
"*Tit.* Mine, fifty talents.
"*Tim. Tell out my blood.*
"*Luc.* Five thousand crowns, my lord.
"*Tim. Five thousand drops pay that.*" Steevens.

5 Brass, cur!] Either Shakspeare had very little knowledge in the French language, or his over-fondness for punning led him, in this place, contrary to his own judgment, into an error. Almost every one knows that the French word *bras* is pronounced *brau*; and what resemblance of sound does this bear to *brass*, that Pistol should reply, "Brass, cur?" The joke would appear to a reader, but could scarce be discovered in the performance of the play.

Sir W. Rawlinson.

If the pronunciation of the French language be not changed since Shakspeare's time, which is not unlikely, it may be suspected that some other man wrote the French scenes. Johnson.

Dr. Johnson makes a doubt, whether the pronunciation of the French language may not be changed since Shakspeare's time; "if not (says he), it may be suspected that some other man wrote the French scenes;" but this does not appear to be the case, at least in this termination, from the rules of the grammarians, or the practice of the poets. I am certain of the former from the French *Alphabeth* of De la Mothe, and the Orthoepia Gallica of John Eliot; and of the latter from the rhymes of Marot, Ronsard, and Du Bartas. Connections of this kind were very common. Shakspeare himself assisted Ben Jonson in his Sejanus, as it was originally written; and Fletcher in his Two Noble Kinsmen. Farmer.

Mr. Bowle has at least rendered doubtful the question concerning the different pronunciation of the French language. See Archæologia, vol. vi. p. 76. Douce.

The word *moy* proves, in my apprehension, decisively, that Shakspeare, or whoever furnished him with his French, (if indeed he was assisted by any one,) was unacquainted with the true pronunciation of that language. *Moy* he has, in King Richard II. made a rhyme to *destroy*, so that it is clear that he supposed it was pronounced exactly as it is spelled, as he here supposes *bras* to be pronounced:

Thou damned and luxurious mountain goat[6],
Offer'st me brass?

Fr. Sol. O pardonnez moy!

" Speak it in French, king; say, pardonnez *moy*.
" Dost thou teach pardon pardon to *destroy?*"

See also vol. iv. p. 419, n. 3.

The word *bras* was, without doubt, pronounced, in the last age, by the French, and by the English who understood French, as at present, *braw*. So, as Dr. Farmer observes to me, in the prologue to The First Day's Entertainment at Rutland House, by Sir W. D'Avenant:

" And could the walls to such a wideness *draw*,
" That all might sit at ease in *chaise à bras*."

Drummond of Hawthornden tells us that Ben Jonson did not understand French. It does not, I own, therefore follow that Shakspeare was also unacquainted with that language; but I think it is highly probable that that was the case; or at least that his knowledge of it was very slight. Malone.

A question having arisen concerning the pronunciation of the French word *bras* in the time of Shakspeare, it was observed in a former note that some remarks by the Rev. Mr. Bowle, in another place, had contributed at least to leave the matter open to discussion. That gentleman has certainly offered some evidence from Pasquier, that in the *middle* of words the *s* was pronounced where now it is silent; but on the other hand there is positive proof that the contrary practice prevailed in 1572, when De la Ramée published his French grammar. At page 19, he says: "Premierement nous sommes prodigues en lescripture de *s*, *sans la prononcer* comme en *maistre*, *mesler*, *oster*, *soustenir*." This writer has expatiated on the difficulty which foreigners have in pronouncing the French language on account of its orthography, and offered a new mode by which it may be avoided. In the course of this specimen he has, fortunately for the present occasion, printed the word *bras* without the *s*, (see p. 61,) and thereby supplied the means of deciding the present question, which, after all, was scarcely worth a controversy. Whoever wrote this dialogue was unacquainted with the true pronunciation of the French language, as Mr. Malone has already remarked, and framed Pistol's reply accordingly. In Eliot's Orthoepia Gallica, 1593, 4to. mentioned in Dr. Farmer's note, there is a passage which seems to have escaped the doctor's notice. In page 61, the author directs the sentence "vous avez un *bras* de fer," to be pronounced "voo-za-ve-zewn *bra* de fer." Douce.

[6] — LUXURIOUS mountain goat,] *Luxurious* means *lascivious*. So, in Much Ado About Nothing:

" She knows the heat of a *luxurious* bed." Steevens.

Pist. Say'st thou me so? is that a ton of moys [7] ?—
Come hither, boy; Ask me this slave in French, What is his name.

Boy. Escoutez; Comment estes vous appellé?

Fr. Sol. Monsieur le Fer.

Boy. He says his name is—master Fer.

Pist. Master Fer! I'll fer him, and firk him [8], and ferret him:—discuss the same in French unto him.

Boy. I do not know the French for fer, and ferret, and firk.

[7] — a ton of MOYS?] *Moy* is a *piece of money;* whence *moi do'r,* or *moi* of gold. JOHNSON.

Dr. Johnson says that "*moi* is a piece of money, whence *moi d'or,* or *moi of gold.*" But where had the doctor made this discovery? His etymology of *moidor* is certainly incorrect. *Moidore* is an English corruption of the Portuguese *moeda d'ouro,* i. e. *money of gold;* but there were no moidores in the time of Shakspeare.

We are therefore still to seek for Pistol's *moy.* Now a *moyos* or *moy* was a *measure of corn;* in French *muy* or *muid,* Lat. *modius,* a bushel. It appears that 27 moys were equal to a last or two *tons.* To understand this more fully, the curious reader may consult Malyne's Lex Mercatoria, 1622, p. 45, and Roberts's Marchant's Mapp of Commerce, 1638, chap. 272. DOUCE.

[8] — and FIRK him,] The word *firk* is so variously used by the old writers, that it is almost impossible to ascertain its precise meaning. On this occasion it may mean to *chastise.* So, in Ram-Alley, or Merry Tricks, 1611:

"———— nay, I will *firk*
"My silly novice, as he was never *firk'd*
"Since midwives bound his noddle."

In Beaumont and Fletcher's Rule a Wife, &c. it means *to collect by low and dishonest industry:*

"—— these five years she has *firk'd*
"A pretty living."

Again, in Ram-Alley, &c. it seems to be employed in the sense of *quibble:*

"Sir, leave this *firk* of law, or by this light," &c.

In The Alchemist, it is obscenely used. STEEVENS.

In Eliot's Orthoepia Gallica, 1693, *fouettez* is rendered *firk.* BOSWELL.

Pist. Bid him prepare, for I will cut his throat.

Fr. Sol. Que dit-il, monsieur?

Boy. Il me commande de vous dire que vous faites vous prest; car ce soldat icy est disposé tout à cette heure de couper vostre gorge.

Pist. Ouy, couper gorge, par ma foy, pesant,
Unless thou give me crowns, brave crowns;
Or mangled shalt thou be by this my sword.

Fr. Sol. O, je vous supplie pour l'amour de Dieu, me pardonner! Je suis gentilhomme de bonne maison; gardez ma vie, et je vous donneray deux cents escus.

Pist. What are his words?

Boy. He prays you to save his life: he is a gentleman of a good house; and, for his ransom, he will give you two hundred crowns.

Pist. Tell him,—my fury shall abate, and I
The crowns will take.

Fr. Sol. Petit monsieur, que dit-il?

Boy. Encore qu'il est contre son jurement, de pardonner aucun prisonnier; neantmoins, pour les escus que vous l'avez promis, il est content de vous donner la liberté, le franchisement.

Fr. Sol. Sur mes genoux, je vous donne mille remerciemens: et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, valiant, et tres distingué seigneur d'Angleterre.

Pist. Expound unto me, boy.

Boy. He gives you, upon his knees, a thousand thanks: and he esteems himself happy that he hath fallen into the hands of (as he thinks) the most brave, valorous, and thrice-worthy signieur of England.

Pist. As I suck blood, I will some mercy show.—
Follow me, cur. [*Exit Pistol.*

Boy. Suivez vous le grand capitaine.

[*Exit French Soldier.*

I did never know so full a voice issue from so empty a heart: but the saying is true,—The empty vessel makes the greatest sound. Bardolph, and Nym, had ten times more valour than this roaring devil i' the old play [9], that every one may pare his nails with a wooden dagger; and they are both hanged; and so would this be, if he durst steal any thing

9 — this roaring devil i' the old play,] In modern puppet-shows, which seem to be copied from the old farces, *Punch* sometimes fights the devil, and always overcomes him. I suppose the *vice* of the old farce, to whom *Punch* succeeds, used to fight the devil with a wooden dagger. JOHNSON.

In the old moralities the devil was always attacked by the *Vice*, who belaboured him with his lath, and sent him roaring off the stage. So, in Twelfth-Night:

" In a trice,
" Like to the old *vice*,—
" Who, with *dagger of lath*,
" In his rage and his wrath,
" Cries ah! ha! to the *devil*."

And in the old Taming of a Shrew, one of the players says, " my lord, we must have—a little vinegar to make our *devil roar*."—

The reason of the Vice's endeavouring to entertain the audience, by attempting to pare the devil's nails, has been already assigned in a note on Twelfth-Night, vol. xi. p. 479, n. 1. MALONE.

See also a note on King Richard III. Act III. Sc. I. and Mr. Upton's Dissertation at the end of the same play. MALONE.

The devil, in the old mysteries, is as turbulent and vain-glorious as Pistol. So, in one of the Coventry Whitsun Plays, preserved in the British Museum. *Vespasian*. D. VIII. p. 136:

" I am your lord Lucifer that out of helle cam,
" Prince of this world, and gret duke of helle;
" Wherfore my name is clepyd ser Satan,
" Whech aperyth among you a mater to spelle."

And perhaps the character was always performed in the most clamorous manner.

In the ancient tragedy, or rather morality, called All for Money, by T. Lupton, 1578, Sin says:

" I knew I would make him soon change his note,
" I will make him sing the Black Sanctus, I hold him a groat. [*Here Satan shall cry and roar.*"

Again, a little after:

" Here he *roareth and crieth*."

See Taming of the Shrew, vol. v. p. 370. STEEVENS.

adventurously. I must stay with the lackeys, with the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it, but boys. [*Exit.*

SCENE V.

Another Part of the Field of Battle.

Alarums. Enter Dauphin, ORLEANS, *Bourbon, Constable,* RAMBURES, *and Others.*

Con. O diable?

Orl. O seigneur!—le jour est perdu, tout est perdu!

Dau. Mort de ma vie! all is confounded, all!
Reproach and everlasting shame
Sits mocking in our plumes.—*O meschante fortune!*—
Do not run away. [*A short Alarum.*

Con. Why, all our ranks are broke.

Dau. O perdurable shame[1]!—let's stab ourselves.
Be these the wretches that we play'd at dice for?

Orl. Is this the king we sent to for his ransom?

Bour. Shame, and eternal shame, nothing but shame!
Let us die in fight: Once more back again[2];

[1] O PERDURABLE shame!] *Perdurable* is *lasting, long to continue.* So, in Daniel's Civil Wars, &c.:

"Triumphant arcs of *perdurable* might." STEEVENS.

[2] Let us die INSTANT: Once more back again;] This verse, which is quite left out in Mr. Pope's editions, stands imperfect in the first folio. By the addition of a syllable, I think, I have retrieved the poet's sense. It is thus in the old copy:

"Let us die *in* once more back again." THEOBALD.

"Let us die in *fight*." For the insertion of the word *fight*, which (as I observed in my Second Appendix, 8vo. 1783,) appears to have been omitted by the negligence of the transcriber or compositor, I am answerable. So Bourbon says afterwards:

And he that will not follow Bourbon now,
Let him go hence, and, with his cap in hand,
Like a base pander [3], hold the chamber-door,
Whilst by a slave, no gentler [4] than my dog,
His fairest daughter is contaminate [5].

Con. Disorder, that hath spoil'd us, friend us now!

"I'll to the throng; Let life be short."

Macbeth utters the same sentiment:

"At least we'll die with harness on our backs."

Mr. Theobald corrected the text by reading *instant* instead of *in:* but (as I have already remarked) it is highly improbable that a printer should omit *half* a word; nor indeed does the word *instant* suit the context. Bourbon probably did not wish to die more than other men; but if we are conquered, (says he) if we are to die, let us bravely die *in combat with our foes*, and make their victory as dear to them as we can.

The editor of the second folio, who always cuts a knot instead of untying it, substituted *fly* for *die*, and absurdly reads—Let us *fly* in; leaving the metre, which was destroyed by the omission of a word, still imperfect, and at the same time rendering the passage nonsense. The lines stand thus in the quarto, 1600:

"*Con.* We are enough yet living in the field
"To smother up the English,
"If any order might be thought upon.
"*Bour.* A plague of order! once more to the field:
"And he that will not follow," &c. MALONE.

I have not adopted Mr. Malone's emendation, because, when I read it, I cannot suppose myself to be reading the beginning of a verse.

Instant may be an adjective used adverbially. In the course of this publication *my* compositors will not deny their occasional omission of several *half* words. STEEVENS.

[3] Like a base PANDER,] The quartos read:
"Like a base *leno*." STEEVENS.

[4] — no GENTLER —] Who has no more *gentility*. MALONE.

[5] — is CONTAMINATE.] The quarto has—*contamuracke*, which corrupted word, however, is sufficient to lead us to the true reading now inserted in the text: It is also supported by the metre and the usage of our author and his contemporaries. We have had in this play "hearts *create*" for hearts *created:* so, elsewhere, *combinate*, for *combin'd; consummate*, for *consummated*, &c. The folio reads—*contaminated*. MALONE.

Let us, in heaps, go offer up our lives
Unto these English, or else die with fame[6].

Orl. We are enough, yet living in the field,
To smother up the English in our throngs,
If any order might be thought upon.

Bour. The devil take order now! I'll to the throng;
Let life be short; else, shame will be too long.

[*Exeunt.*

SCENE VI.

Another Part of the Field.

Alarums. Enter King Henry and Forces; Exeter, and Others.

K. Hen. Well have we done, thrice-valiant countrymen:
But all's not done, yet keep the French the field.

Exe. The duke of York commends him to your majesty.

K. Hen. Lives he, good uncle? thrice, within this hour,
I saw him down; thrice up again, and fighting;
From helmet to the spur, all blood he was.

Exe. In which array, (brave soldier,) doth he lie,
Larding the plain[7]: and by his bloody side,
(Yoke-fellow to his honour-owing wounds,)
The noble earl of Suffolk also lies.
Suffolk first died: and York, all haggled over,

[6] Unto these English, or else die with fame,] This line I have restored from the quartos, 1600 and 1608. The Constable of France is throughout the play represented as a brave and generous enemy, and therefore we should not deprive him of a resolution which agrees so well with his character. Steevens.

[7] Larding the plain:] So, in King Henry IV. Part I.:

"And *lards the* lean *earth* as he walks along."

Steevens.

Comes to him, where in gore he lay insteep'd,
And takes him by the beard; kisses the gashes,
That bloodily did yawn upon his face;
And cries aloud,—*Tarry, dear cousin Suffolk!*
My soul shall thine keep company to heaven:
Tarry, sweet soul, for mine, then fly a-breast;
As, in this glorious and well-foughten field,
We kept together in our chivalry!
Upon these words I came, and cheer'd him up:
He smil'd me in the face, raught [8] me his hand,
And, with a feeble gripe, says,—*Dear my lord,*
Commend my service to my sovereign.
So did he turn, and over Suffolk's neck
He threw his wounded arm, and kiss'd his lips;
And so, espous'd to death, with blood he seal'd
A testament of noble-ending love [9].
The pretty and sweet manner of it forc'd
Those waters from me, which I would have stopp'd;
But I had not so much of man in me,
But all my mother came into mine eyes,
And gave me up to tears [1].

[8] —raught—] i. e. reached. See vol. iv. p. 355, n. 1. STEEVENS.

[9] A TESTAMENT of NOBLE-ending love.] So the folio. The quarto reads:
"*An argument* of *never*-ending love." MALONE.

[1] BUT all my mother came into mine eyes,
And gave me up to tears.] Thus the quarto. The folio reads—*And* all, &c. *But* has here the force of—But *that*. MALONE.

This thought is apparently copied by Milton, Paradise Lost, book ix.:

"—— compassion quell'd
"His best of man, *and gave him up to tears.*" STEEVENS.

Dryden also, in All for Love, Act I. has the same expression:

"Look, Emperor, this is no common dew,
"I have not wept this forty years; but now
"*My mother comes afresh into my eyes;*
"I cannot help her softness." REED.

K. Hen. I blame you not;
For, hearing this, I must perforce compound
With wistful eyes [2], or they will issue too.—
[*Alarum.*
But, hark! what new alarum is this same [3]?—
The French have reinforc'd their scatter'd men:—
Then every soldier kill his prisoners;
Give the word through [4]. [*Exeunt.*

SCENE VII [5].

Another Part of the Field.

Alarums. Enter Fluellen and Gower.

Flu. Kill the poys and the luggage [6]! 'tis expressly against the law of arms: 'tis as arrant a

[2] With MISTFUL eyes,] The folio—*mixtful*. The passage is not in the quarto. MALONE.

The poet must have wrote—*mistful*: i. e. just ready to overrun with tears. The word he took from his observation of nature: for, just before the bursting out of tears, the eyes grow dim, as if in a mist. WARBURTON.

[3] — what new alarum is this same?] The alarum on which Henry ordered the prisoners to be slain, was sounded by the affrighted runaways from his own camp, who brought intelligence that the French had got behind him, and had pillaged it. See a subsequent note. Not knowing the extent of his danger, he gave the order here mentioned, that every soldier should kill his prisoners.

After Henry speaks these words, "what new alarum is this same?" Shakspeare probably intended that a messenger should enter, and secretly communicate this intelligence to him; though by some negligence no such marginal direction appears. MALONE.

[4] Give the word through.] Here the quartos 1600 and 1608 ridiculously add:

"*Pist.* Couper gorge." STEEVENS.

[5] Scene VII.] Here, in the other editions, they begin the fourth Act, very absurdly, since both the place and time evidently continue, and the words of Fluellen immediately follow those of the King just before. POPE.

[6] Kill the poys and the luggage!] The baggage, during the

piece of knavery, mark you now, as can be offered, in the 'orld: In your conscience now, is it not?

Gow. 'Tis certain, there's not a boy left alive; and the cowardly rascals, that ran from the battle, have done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king, most worthily, hath caused every soldier to cut his prisoner's throat. O, 'tis a gallant king!

Flu. Ay, he was porn at Monmouth, captain Gower: What call you the town's name, where Alexander the pig was born?

Gow. Alexander the great.

Flu. Why, I pray you, is not pig, great? The pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

Gow. I think, Alexander the great was born in Macedon; his father was called—Philip of Macedon, as I take it.

battle, (as King Henry had no men to spare,) was guarded only by boys and lackeys; which some French runaways getting notice of, they came down upon the English camp-boys, whom they killed, and plundered, and burned the baggage: in resentment of which villainy it was, that the King, contrary to his wonted lenity, ordered all prisoners' throats to be cut. And to this villainy of the French runaways Fluellen is alluding, when he says, "Kill the poys and the luggage!" The fact is set out both by Hall and Holinshed. THEOBALD.

Unhappily the King gives one reason for his order to kill the prisoners, and Gower another. The King killed his prisoners because he expected another battle, and he had not men sufficient to guard one army and fight another. Gower declares that the *gallant king* has *worthily* ordered the prisoners to be destroyed, because the luggage was plundered, and the boys were slain. JOHNSON.

Our author has here, as in all his historical plays, followed Holinshed; in whose Chronicle *both* these reasons are assigned for Henry's conduct. Shakspeare therefore has not departed from history; though he has chosen to make Henry himself mention one of the reasons which actuated him, and Gower mention the other. See p. 440, n. 2. MALONE.

Flu. I think, it is in Macedon, where Alexander is porn. I tell you, captain,—If you look in the maps of the 'orld, I warrant, you shall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth; but it is out of my prains, what is the name of the other river; but 'tis all one, 'tis so like as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander (God knows, and you know,) in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his pest friend, Clytus.

Gow. Our king is not like him in that; he never killed any of his friends.

Flu. It is not well done, mark you now, to take tales out of my mouth, ere it is made an end and finished. I speak but in the figures and comparisons of it: As Alexander[7] is kill his friend Clytus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his goot judgments, is turn away the fat knight[8] with the great

[7] —As Alexander —] I should suspect that Shakspeare, who was well read in Sir Thomas North's translation of Plutarch, meant these speeches of Fluellen as a ridicule on the parallels of the Greek author; in which, circumstances common to all men are assembled in opposition, and one great action is forced into comparison with another, though as totally different in themselves, as was the behaviour of Harry Monmouth, from that of Alexander the Great. Steevens.

[8] —the fat knight —] This is the last time that Falstaff can make sport. The poet was loath to part with him, and has continued his memory as long as he could. Johnson.

pelly-doublet: he was full of jests, and gipes, and knaveries, and mocks; I am forget his name.

Gow. Sir John Falstaff.

Flu. That is he: I can tell you, there is goot men born at Monmouth.

Gow. Here comes his majesty.

Alarum. Enter King Henry, with a Part of the English Forces; Warwick[9], *Gloster, Exeter, and Others.*

K. Hen. I was not angry since I came to France
Until this instant.—Take a trumpet, herald;
Ride thou unto the horsemen on yon hill;
If they will fight with us, bid them come down,
Or void the field; they do offend our sight:
If they'll do neither, we will come to them;
And make them skirr away[1], as swift as stones
Enforced from the old Assyrian slings:
Besides, we'll cut the throats of those we have[2];

9 Warwick,] Richard Beauchamp, Earl of Warwick. He did not, however, obtain that title till 1417, two years after the era of this play. Malone.

1 And make them SKIRR away,] I meet with this in Ben Jonson's News from the Moon, a masque: "—blow him afore him as far as he can see him; or *skir* over him with his bat's wings," &c. Again, in Arthur Hall's translation of the 4th Iliad, 4to. 1581:

"It thee becomes with piersing girde to cause thy arrow *skirre*

"To wound the sturdie Menelau—."

The word has already occurred in Macbeth. See vol. xi. p. 254, n. 9. Steevens.

2 Besides, we'll cut the throats, &c.] The King is in a very bloody disposition. He has already cut the throats of his prisoners, and threatens now to cut them again. No haste of composition could produce such negligence; neither was this play, which is the second draught of the same design, written in haste. There must be some dislocation of the scenes. If we place these lines at the beginning of the twelfth scene, the absurdity will be removed, and the action will proceed in a regular series. This

And not a man of them that we shall take,
Shall taste our mercy :—Go, and tell them so.

transposition might easily happen in copies written for the players. Yet it must not be concealed, that in the imperfect play of 1608 the order of the scenes is the same as here. JOHNSON.

The difference of the two copies may be thus accounted for. The elder was, perhaps, taken down, during the representation, by the contrivance of some bookseller, who was in haste to publish it; or it might, with equal probability, have been collected from the repetitions of actors invited to a tavern for that purpose. The manner in which many of the scenes are printed, adds strength to the supposition; for in these a single line is generally divided into two, that the quantity of the play might be seemingly increased. The second and more ample edition (in the folio 1623) may be that which regularly belonged to the playhouse; and yet with equal confidence we may pronounce, that every dramatick composition would materially suffer, if only transmitted to the public through the medium of ignorance, presumption, and caprice, those common attendants on a theatre. STEEVENS.

Johnson's long note on this passage is owing to his inattention. The prisoners whom the King had already put to death, were those which were taken in the first action; and those whom he had now in his power, and threatens to destroy, are the prisoners that were taken in the subsequent desperate charge made by Bourbon, Orleans, &c. And accordingly we find, in the next scene but one, an account of those prisoners, amounting to upwards of 1500, with Bourbon and Orleans at the head of the list. It was this second attack that compelled the King to kill the prisoners whom he had taken in the first. M. MASON.

The order of the scenes is the same (as Dr. Johnson owns) in the quarto and the folio; and the supposition of a *second* draught is, I am persuaded, a mistake, originating from Mr. Pope, whose researches on these subjects were by no means profound. The quarto copy of this play is manifestly an imperfect transcript procured by some fraud, and not a first draught or hasty sketch of Shakspeare's. The choruses, which are wanting in it, and which must have been written in 1599, before the quarto was printed, prove this. Yet Mr. Pope asserts, that these choruses, and all the other passages not found in the quarto, were *added* by the author after the year 1600:

With respect however to the incongruity objected to, if it be one, Holinshed, and not our poet, is answerable for it; for thus the matter is stated by him. While the battle was yet going on, about six hundred French horsemen, who were the first that had fled, hearing that the English tents were a good way distant from the army, without a sufficient guard, entered and *pillaged the*

Enter MONTJOY.

EXE. Here comes the herald of the French, my liege.

king's camp. "When the outcry of the *lackies and boys*, which *ran away for fear of the Frenchmen*, thus spoiling the camp, came to the king's ears, he, doubting lest his enemies should gather together again and begin a new fielde, and mistrusting further that the *prisoners* would either be an aide to his enemies, or very enemies to their takers indeed, if they were suffered to live, contrary to his accustomed gentleness, commanded by sounde of trumpet, that *every man upon pain of death should incontinently slea his prisoner.*"—Here then we have the first transaction relative to the killing of the prisoners, in consequence of the spoiling of the camp, to which Fluellen alludes in the beginning of this scene, when he complains of the French having killed the "poys and the luggage:" and we see, the order for killing the prisoners arose partly from that outrage, and partly from Henry's apprehension that his enemies might renew the battle, and that his forces "were not sufficient to guard one army, and fight another."

What follows will serve to explain the King's threat in the speech now before us, at least will show that it is not out of its place. "When (proceeds the Chronicler,) this lamentable slaughter [of the prisoners] was ended, the Englishmen disposed themselves in order of battayle, ready to abide a new fielde, and also to invade and newly set on their enemies.—Some write, that the King *perceiving his enemies in one parte to assemble together*, as though they meant to give a new battaile for preservation of the prisoners, *sent to them a herault, commaunding them either to depart out of his sight, or else to come forward at once, and give battaile; promising herewith, that 'if they did offer to fight agayne, not only those prisoners which his people already had taken, but also so many of them as in this new conflicte, which they thus attempted, should fall into his hands, should die the death without redemption.'*"

The fact was, that notwithstanding the first order concerning the prisoners, they were not all put to death, as appears from a subsequent passage, (which ascertains what our author's conception was,) and from the most authentick accounts of the battle of Agincourt. "When the King sat at his refection, he was served at his boorde of those *great lords and princes that were taken in the field.*" According to Fabian, the Duke of Orleans, who was among the captives, on hearing the proclamation for putting the prisoners to death, was so alarmed, that he immediately sent a message to the newly assembled French troops, who thereupon

Glo. His eyes are humbler than they us'd to be.
K. Hen. How now! what means this, herald? know'st thou not,
That I have fin'd these bones of mine for ransom?
Com'st thou again for ransom?
Mont. No, great king:
I come to thee for charitable licence,
That we may wander o'er this bloody field,
To book our dead, and then to bury them;
To sort our nobles from our common men;
For many of our princes (woe the while!)
Lie drown'd and soak'd in mercenary blood;
(So do our vulgar drench their peasant limbs
In blood of princes;) and their wounded steeds[3]

dispersed. Hardyng, who was himself at the battle of Agincourt, says, the prisoners were put to death, "*save dukes and earles.*" Speed, on the authority of Monstrelet, says, "King Henry, contrary to his wonted generous nature, gave present commandment that every man should kill his prisoner, which was immediately performed, *certain principal men excepted;*" who, as another Chronicler tells us, were tied back to back, and left unguarded. With this account corresponds that of Stowe; who tells us, that "on that night, when the King sat at his refection, he was served at his boorde of *those great lords and princes that were taken in the fielde.*" So also Polydore Virgil: "Postquam *bonam partem* captivorum occiderunt," &c. And lastly Mr. Hume, on the authority of various ancient historians, says that Henry, on discovering that his danger was not so great as he at first apprehended from the attack on his camp, "stopped the slaughter, and was still able *to save a great number.*"

But though this fact were not established by the testimony of so many historians, and though *every one* of the prisoners had been put to death, according to the original order, it was certainly policy in Henry to conceal that circumstance, and to *threaten* to kill them, as if they were living; for the motive that induced the French to rally was, (we are told,) to save these prisoners; and if they had been informed that they were already executed, they might have been rendered desperate; at least would have had less inducement to lay down their arms. This however is a disquisition which is not necessary to our author's vindication. He followed the Chronicle just as he found it. Malone.

[3] — and THEIR wounded steeds —] The old copy reads— "And *with* their," &c. the compositor's eye having probably

Fret fetlock deep in gore, and, with wild rage,
Yerk out their armed heels [4] at their dead masters,
Killing them twice. O, give us leave, great king,
To view the field in safety, and dispose
Of their dead bodies.

K. Hen. I tell thee truly, herald,
I know not if the day be ours, or no;
For yet a many of your horsemen peer,
And gallop o'er the field.

Mont. The day is yours.

K. Hen. Praised be God, and not our strength, for it!—
What is this castle call'd, that stands hard by?

Mont. They call it—Agincourt.

K. Hen. Then call we this—the field of Agincourt,
Fought on the day of Crispin Crispianus.

Flu. Your grandfather of famous memory, an't please your majesty, and your great-uncle Edward the plack prince of Wales, as I have read in the chronicles, fought a most prave pattle here in France.

K. Hen. They did, Fluellen.

Flu. Your majesty says very true: If your majesties is remembered of it, the Welshmen did goot service in a garden where leeks did grow, wearing leeks in their Monmouth caps [5]; which, your ma-

glanced on the line beneath. Mr. Pope unnecessarily rejected both words, reading—"*while* their wounded steeds," in which he was followed by the subsequent editors. Malone.

[4] Yerk out their armed heels—] So, in The Weakest goeth to the Wall, 1600:

"Their neighing gennets, *armed* to the field,
"Do *yerk* and fling, and beat the sullen ground."

Steevens.

[5] — Monmouth caps;] *Monmouth caps* were formerly much worn. From the following stanza in an old ballad of The Caps, printed in The Antidote against Melancholy, 1661, p. 31, it appears they were particularly worn by soldiers:

jesty knows, to this hour is an honourable padge of the service; and, I do believe, your majesty takes no scorn to wear the leek upon Saint Tavy's day.

K. Hen. I wear it for a memorable honour:
For I am Welsh, you know, good countryman.

Flu. All the water in Wye cannot wash your majesty's Welsh plood out of your pody, I can tell you that: Got pless it and preserve it as long as it pleases his grace, and his majesty too!

K. Hen. Thanks, good my countryman.

Flu. By Cheshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be God, so long as your majesty is an honest man.

K. Hen. God keep me so!—Our heralds go with him;
Bring me just notice of the numbers dead
On both our parts.—Call yonder fellow hither.

[*Points to Williams. Exeunt Montjoy and Others.*

Exe. Soldier, you must come to the king.

K. Hen. Soldier, why wear'st thou that glove in thy cap?

Will. An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

K. Hen. An Englishman?

Will. An't please your majesty, a rascal that swaggered with me last night: who, if 'a live, and

"The soldiers that the *Monmouth* wear,
"On castle's tops their ensigns rear.
"The seaman with the thrumb doth stand
"On higher parts than all the land." Reed.

"The best caps, (says Fuller, in his Worthies of Wales, p. 50,) were formerly made at Monmouth, where the *Capper's* chapel doth still remain.—If (he adds) at this day [1660] the phrase of "wearing a Monmouth cap" be taken in a bad acception, I hope the inhabitants of that town will endeavour to disprove the occasion thereof." Malone.

ever dare to challenge this glove, I have sworn to take him a box o' the ear: or, if I can see my glove in his cap, (which he swore, as he was a soldier, he would wear, if alive,) I will strike it out soundly.

K. Hen. What think you, captain Fluellen? is it fit this soldier keep his oath?

Flu. He is a craven and a villain else, an't please your majesty, in my conscience.

K. Hen. It may be, his enemy is a gentleman of great sort [6], quite from the answer of his degree [7].

Flu. Though he be as goot a gentleman as the tevil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain, and a Jack-sauce [8], as ever his plack shoe trod upon Got's ground and his earth, in my conscience, la.

K. Hen. Then keep thy vow, sirrah, when thou meet'st the fellow.

Will. So I will, my liege, as I live.

K. Hen. Who servest thou under?

Will. Under captain Gower, my liege.

Flu. Gower is a goot captain; and is good knowledge and literature in the wars.

K. Hen. Call him hither to me, soldier.

Will. I will, my liege. [*Exit.*

K. Hen. Here, Fluellen; wear thou this favour for me, and stick it in thy cap: When Alençon and

[6] — great sort,] High rank. So, in the ballad of Jane Shore: "Lords and ladies of *great sort*." Johnson.

The quartos, 1600 and 1608, read—"his enemy may be a gentleman *of worth*." Steevens.

See p. 281, n. 3. The same phrase occurs afterwards in the next scene. Boswell.

[7] — quite from the answer of his degree.] A man of such station as is not bound to hazard his person to *answer* to a challenge from one of the soldier's *low degree*. Johnson.

[8] — Jack-sauce,] i. e. saucy Jack. Malone.

myself were down together[9], I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon and an enemy to our person; if thou encounter any such, apprehend him, an thou dost love me.

Flu. Your grace does me as great honours, as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggriefed at this glove, that is all; but I would fain see it once; and please Got of his grace, that I might see it.

K. Hen. Knowest thou Gower?

Flu. He is my dear friend, and please you.

K. Hen. Pray thee, go seek him, and bring him to my tent.

Flu. I will fetch him. [*Exit.*

K. Hen. My lord of Warwick,—and my brother Gloster,
Follow Fluellen closely at the heels:
The glove, which I have given him for a favour,
May, haply, purchase him a box o' the ear;
It is the soldier's; I, by bargain, should
Wear it myself. Follow, good cousin Warwick:
If that the soldier strike him, (as, I judge
By his blunt bearing, he will keep his word,)
Some sudden mischief may arise of it;
For I do know Fluellen valiant,
And, touch'd with choler, hot as gunpowder,
And quickly will return an injury:
Follow, and see there be no harm between them.—
Go you with me, uncle of Exeter. [*Exeunt.*

9 — When Alençon and myself were down together,] This circumstance is not an invention of Shakspeare's. Henry was felled to the ground at the battle of Agincourt, by the Duke of Alençon, but recovered and slew two of the Duke's attendants. Afterwards Alençon was killed by the King's guard, contrary to Henry's intention, who wished to have saved him. Malone.

SCENE VIII.

Before King Henry's Pavilion.

Enter GOWER *and* WILLIAMS.

Will. I warrant it is to knight you, captain.

Enter FLUELLEN.

Flu. Got's will and his pleasure, captain, I peseech you now, come apace to the king: there is more goot toward you, peradventure, than is in your knowledge to dream of.

Will. Sir, know you this glove?

Flu. Know the glove? I know, the glove is a glove.

Will. I know this; and thus I challenge it.

[*Strikes him.*

Flu. 'Sblud, an arrant traitor, as any's in the universal 'orld, or in France, or in England.

Gow. How now, sir? you villain!

Will. Do you think I'll be forsworn?

Flu. Stand away, captain Gower; I will give treason his payment into plows[1], I warrant you.

Will. I am no traitor.

Flu. That's a lie in thy throat.—I charge you in

[1] — INTO plows,] Mr. Heath very plausibly reads—"*in two* plows." JOHNSON.

The quarto reads—"I will give treason his *due* presently." We might therefore read—*in due* plows, i. e. in the beating that is so well his *due*.

Fuller, in his Church History, p. 139, speaks of the task-masters of Israel, "on whose back the number of bricks wanting were only *scored in blows*." STEEVENS.

The Scotch, both in speaking and in writing, frequently use *into* for *in*. However, if it should be thought necessary to amend the text, the readiest way would be to omit a syllable, and read—*in* plows. RITSON.

his majesty's name, apprehend him; he's a friend of the duke Alençon's.

Enter WARWICK *and* GLOSTER.

War. How now, how now! what's the matter?

Flu. My lord of Warwick, here is (praised be Got for it!) a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty.

Enter King HENRY *and* EXETER.

K. Hen. How now! what's the matter?

Flu. My liege, here is a villain, and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

Will. My liege, this was my glove; here is the fellow of it: and he that I gave it to in change, promised to wear it in his cap; I promised to strike him if he did: I met this man with my glove in his cap, and I have been as good as my word.

Flu. Your majesty hear now, (saving your majesty's manhood,) what an arrant, rascally, beggarly, lowsy knave it is: I hope, your majesty is pear me testimony, and witness, and avouchments, that this is the glove of Alençon, that your majesty is give me, in your conscience now.

K. Hen. Give me thy glove[2], soldier; Look, here

[6] Give me THY glove,) It must be—"Give me *my* glove; for of the soldier's glove the King had not the fellow. JOHNSON.

"Give me *my* glove," cannot be right, for the King had not yet acknowledged the glove to be his. M. MASON.

The text is certainly right. By "*thy* glove," the King means —the glove that thou hast now in *thy* cap; i. e. Henry's glove, which he had given to Williams, (see Act IV. Sc. I.) and of which he had retained the fellow,

So, in Romeo and Juliet, Act I. Sc. III. the Nurse says to Juliet:

is the fellow of it. 'Twas I, indeed, thou promised'st to strike; and thou hast given me most bitter terms.

Flu. An please your majesty, let his neck answer for it, if there is any martial law in the 'orld.

K. Hen. How canst thou make me satisfaction?

Will. All offences, my liege, come from the heart: never came any from mine, that might offend your majesty.

K. Hen. It was ourself thou didst abuse.

Will. Your majesty came not like yourself: you appeared to me but as a common man; witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you, take it for your own fault, and not mine: for had you been as I took you for, I made no offence; therefore, I beseech your highness, pardon me.

K. Hen. Here, uncle Exeter, fill this glove with crowns,
And give it to this fellow.—Keep it, fellow;
And wear it for an honour in thy cap,
Till I do challenge it.—Give him the crowns:—
And, captain, you must needs be friends with him.

Flu. By this day and this light, the fellow has mettle enough in his pelly:—Hold, there is twelve pence for you, and I pray you to serve Got, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the petter for you.

Will. I will none of your money.

Flu. It is with a goot will; I can tell you, it will serve you to mend your shoes: Come, wherefore should you be so pashful? your shoes is not so

" —— were I not thine only nurse,
" I'd say, thou had'st suck'd wisdom from *thy* teat."

i. e. the nurse's teat. Malone.

goot [3] : 'tis a goot silling, I warrant you, or I will change it.

Enter an English Herald.

K. Hen. Now, herald; are the dead number'd [4]?
Her. Here is the number of the slaughter'd French. [*Delivers a Paper.*
K. Hen. What prisoners of good sort are taken, uncle?
Exe. Charles duke of Orleans [5], nephew to the king;
John duke of Bourbon, and lord Bouciqualt:
Of other lords, and barons, knights, and 'squires,
Full fifteen hundred, besides common men.
K. Hen. This note doth tell me of ten thousand French,
That in the field lie slain: of princes, in this number,
And nobles bearing banners, there lie dead
One hundred twenty-six: added to these,
Of knights, esquires, and gallant gentlemen,
Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd knights [6]:

[3] — your SHOES is not so goot:] In the most minute particulars we find Shakspeare as observant as in matters of the highest moment. *Shoes* are, above any other article of dress, an object of attention to the common soldier, and most liable to be worn out. MALONE.

[4] Now, herald; are the dead number'd?] I have little doubt but that this defective line was originally written as follows:
"Now, herald, are the dead *on both sides* number'd?" STEEVENS.

[5] Charles duke of Orleans, &c.] This list is copied from Hall. It is taken from Holinshed. POPE. MALONE.

[6] Five hundred were but yesterday dubb'd knights:] In ancient times, the distribution of this honour appears to have been customary, on the eve of a battle. So, in Lawrence Minot's 6th Poem on the Successes of King Edward III. p. 28:
"*Knightes* war thar wele two score,
"That war *new dubbed to that dance*—." STEEVENS.

So that, in these ten thousand they have lost,
There are but sixteen hundred mercenaries[7];
The rest are — princes, barons, lords, knights,
'squires,
And gentlemen of blood and quality.
The names of those their nobles that lie dead,—
Charles De-la-bret[8], high constable of France;
Jaques of Chatillon, admiral of France;
The master of the cross-bows, lord Rambures;
Great-master of France, the brave sir Guischard
Dauphin;
John duke of Alençon; Antony duke of Brabant,
The brother to the duke of Burgundy;
And Edward duke of Bar: of lusty earls,
Grandpré, and Roussi, Fauconberg, and Foix,
Beaumont, and Marle, Vaudemont, and Lestrale.
Here was a royal fellowship of death!——
Where is the number of our English dead?
[*Herald presents another Paper.*
Edward the duke of York[9], the earl of Suffolk,

7 — sixteen hundred MERCENARIES;] *Mercenaries* are in this place *common soldiers*, or *hired soldiers*. The gentlemen served at their own charge in consequence of their tenures. JOHNSON.

I doubt the accuracy of Dr. Johnson's assertion, that "the gentlemen served at their own charge in consequence of their tenures;" as, I take it, this practice, which was always confined to those holding by knights' service, and to the term of forty days, had fallen into complete disuse long before Henry the Fifth's time; and personal service would not, at that period, have excused the subsidies which were paid in lieu of it. Even the nobility were, for the most part, retained by contract to serve, with the numbers, for the time, and at the wages, specified in the indenture. RITSON.

8 Charles DE-LA-BRET,] *De-la-bret*, as is already observed, should be Charles *D'Albret*, would the measure permit of such a change. Holinshed sometimes apologizes for the omission of foreign names, on account of his inability to spell them, but always calls this nobleman "the lord *de la Breth*, constable of France." See p. 356, n. 1. STEEVENS.

9 Edward the Duke of York,] This, and the two following lines, in the quartos, are given to Exeter. STEEVENS.

Sir Richard Ketly, Davy Gam, esquire [1]:
None else of name; and, of all other men,
But five and twenty. O God, thy arm was here,
And not to us, but to thy arm alone,
Ascribe we all.—When, without stratagem,
But in plain shock, and even play of battle,
Was ever known so great and little loss,
On one part and on the other?—Take it, God,
For it is only thine!

Exe. 'Tis wonderful!

K. Hen. Come, go we in procession to the village:
And be it death proclaimed through our host,
To boast of this, or take that praise from God,
Which is his only.

Flu. Is it not lawful, an please your majesty, to tell how many is killed?

K. Hen. Yes, captain; but with this acknowledgment,
That God fought for us.

Flu. Yes, my conscience, he did us great goot.

K. Hen. Do we all holy rites [2];

[1] — Davy Gam, esquire:] This gentleman being sent by Henry, before the battle, to reconnoitre the enemy, and to find out their strength, made this report: "May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away." He saved the king's life in the field. Had our poet been apprized of this circumstance, this brave Welshman would probably have been more particularly noticed, and not have been merely registered in a muster-roll of names. Malone.

See Drayton's Battaile of Agincourt, edit. 1627, pp. 50 and 54: and a note on Mr. Dunster's excellent edition of Philips's Cider, p. 74. Steevens.

[2] Do we all holy rites;] The King (say the Chronicles) caused the psalm, *In exitu Israel de Ægypto* (in which, according to the vulgate, is included the psalm, *Non nobis, Domine*, &c.) to be sung after the victory. Pope.

"The king (says Holinshed) when he saw no appearance of enemies, caused the retreat to be blowen, and gathering his army

Let there be sung *Non nobis*, and *Te Deum*.
The dead with charity enclos'd in clay,
We'll then to Calais; and to England then;
Where ne'er from France arriv'd more happy men.
[*Exeunt.*

ACT V.

Enter CHORUS.

Chor. Vouchsafe to those that have not read the story,
That I may prompt them: and of such as have,
I humbly pray them to admit the excuse
Of time, of numbers, and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais: grant him there; there seen[3],
Heave him away upon your winged thoughts,
Athwart the sea: Behold, the English beach
Pales in the flood with men, with wives[4], and boys,

together, gave thanks to Almighty God for so happy a victory, causing his prelates and chapeleins to sing this psalme, *In exitu Israel de Egypto;* and commaunding every man to kneele downe, on the grounde at this verse—*Non nobis, Domine, non nobis, sed nomini tuo da gloriam:* which done, he caused *Te Deum* and certain anthems to be sung, giving laud and praise to God, and not boasting of his owne force, or any humaine power."
MALONE.

[3] — grant him THERE; THERE seen,] If *Toward* be not abbreviated, our author, with his accustomed licence, uses one of these words as a dissyllable, while to the other he assigns only its due length. See vol. v. p. 79, n. 5. MALONE.

I suspect the omission of some word or words essential to the metre. Our poet might have written:

"Toward Calais: grant him there; there seen *a while*,
"Heave him away," &c. STEEVENS.

[4] — WITH wives,] *With*, which is wanting in the old copy, was supplied by the editor of the second folio. MALONE.

Whose shouts and claps out-voice the deep-mouth'd sea,
Which, like a mighty whiffler[5] fore the king
Seems to prepare his way: so let him land;
And, solemnly, see him set on to London.
So swift a pace hath thought, that even now
You may imagine him upon Blackheath:
Where that his lords desire him, to have borne[6]
His bruised helmet, and his bended sword,
Before him, through the city: he forbids it,

[5] — a mighty WHIFFLER —] An officer who walks first in processions, or before persons in high stations, on occasions of ceremony. The name is still retained in London, and there is an officer so called that walks before their companies at times of publick solemnity. It seems a corruption from the French word *huissier*. HANMER.

See Mr. T. Warton's note to the tragedy of Othello, Act III. Sc. II.

In the play of Clyomon, Knight of the Golden Shield, &c. 1599, a *whiffler* makes his appearance at a tournament, clearing the way before the King. In Westward Hoe, by Decker and Webster, 1697, the term is often mentioned.

Again, in Monsieur D'Olive, 1606:

"I can go into no corner, but I meet with some of my *whifflers* in their accoutrements; you may hear them half a mile ere they come at you."

"—I am afraid of nothing but that I shall be balladed, I and all my *whifflers*."

Again, in Westward Hoe, 1607: "The torchmen and *whifflers* had an item to receive him."

Again, in ΤΕΧΝΟΓΑΜΙΑ, 1618:

"Tobacco is a *whiffler*,
"And cries huff snuff with furie:
"His pipe's his club and linke," &c.

Again, in The Isle of Gulls, 1606: "And Manasses shall go before like a *whiffler*, and make way with his horns." STEEVENS.

A more correct explanation of this word may be found in Mr. Douce's Illustrations of Shakspeare, vol. i. p. 506; but it is too long for insertion here. BOSWELL.

[6] — to HAVE borne, &c.] The construction is, to have his bruised helmet, &c. borne before him through the city: i. e. to order it to be borne. This circumstance also our author found in Holinshed. MALONE.

Being free from vainness and self-glorious pride;
Giving full trophy [7], signal, and ostent,
Quite from himself, to God. But now behold,
In the quick forge and workinghouse of thought,
How London doth pour out her citizens!
The mayor, and all his brethren, in best sort,
Like to the senators of the antique Rome,
With the plebeians swarming at their heels,
Go forth, and fetch their conquering Cæsar in:
As, by a lower but by loving likelihood [8],

[7] Giving full trophy,] Transferring all the honours of conquest, all, trophies, tokens, and shows, from himself to God. JOHNSON.

[8] — likelihood,] *Likelihood* for *similitude*. WARBURTON.

The later editors, in hope of mending the measure of this line, have injured the sense. The folio reads as I have printed; but all the books, since revisal became fashionable, and editors have been more diligent to display themselves than to illustrate their author, have given the line thus:

"As by a *low*, but loving likelihood."

Thus they have destroyed the praise which the poet designed for Essex; for who would think himself honoured by the epithet *low*? The poet, desirous to celebrate that great man, whose popularity was then his boast, and afterwards his destruction, compares him to King Harry; but being afraid to offend the rival courtiers, or perhaps the Queen herself, he confesses that he *is lower* than a King, but would never have represented him absolutely as *low*. JOHNSON.

Mr. Pope made this improper alteration; as well as a thousand others equally reprehensible. Our author had the best grounds for supposing that Lord Essex, on his return from Ireland, would be attended with a numerous concourse of well-wishers; for, on his setting out for that country in the spring of the year in which this play was written, "he took horse (says the Continuator of Stowe's Chronicle) in Seeding lane, and from thence being accompanied with diverse noblemen and many others, himselfe very plainly attired, roade through Grace-church street, Cornhill, Cheapside, and other high streets, in all which places and in the fields, the people pressed exceedingly to behold him, especially in the high way for more than foure miles space, crying, and saying, God blesse your Lordship, God preserve your honour, &c. and some followed him till the evening, only to behold him."—"Such and so great (adds the same writer) was the hearty love

Were now the general of our gracious empress [9]
(As, in good time, he may,) from Ireland coming,
Bringing rebellion broached [1] on his sword,
How many would the peaceful city quit,
To welcome him? much more, and much more cause,
Did they this Harry. Now in London place him;
(As yet the lamentation of the French
Invites the king of England's stay at home:
The emperor's coming [2] in behalf of France,

and deep affection of the people towards him, by reason of his bounty, liberalitie, affabilitie, and mild behaviour, that as well schollars, souldiers, citizens, saylers, &c. protestants, papists, sectaries and atheists, yea women and children which never saw him, that it was held in them a happiness to follow the worst of his fortunes." That such a man should have fallen a sacrifice to the caprice of a fantastick woman, and the machinations of the detestable Cecil, must ever be lamented. His return from Ireland, however, was very different from what our poet predicted. See a curious account of it in the Sydney Papers, vol. ii. p. 127. MALONE.

9 — the general of our gracious empress —] The Earl of Essex, in the reign of Queen Elizabeth. POPE.

Few noblemen of his age were more courted by poets. From Spenser, to the lowest rhymer, he was the subject of numerous sonnets or popular ballads. I will not except Sydney. I could produce evidence to prove that he scarce ever went out of England, or left London, on the most frivolous enterprize, without a pastoral in his praise, or a panegyrick in metre, which were sold or sung in the streets. T. WARTON.

To such compliments as are here bestowed by our author on the earl of Essex, Barnabie Riche, in his Souldier's Wishe to Britons Welfare, or Captain Skill and Captain Pill, 1604, p. 21, seems to allude: "— not so much as a memorandum for the most honourable enterprizes, how worthily so ever performed, unless perhaps a little commendation in a ballad, *or if a man be favoured by a playmaker, he may sometimes be canonized on a stage.*" STEEVENS.

1 Bringing rebellion BROACHED —] Spitted, transfixed. JOHNSON.

2 The emperor's coming —] The emperor Sigismond, who was married to Henry's second cousin. If the text be right, I suppose the meaning is—The emperor *is* coming, &c. but I suspect some corruption, for the Chorus speaks of the emperor's visit

To order peace between them;) and omit
All the occurrences, whatever chanc'd,
Till Harry's back-return again to France;
There must we bring him; and myself have play'd
The interim, by remembering you—'tis past.
Then brook abridgement; and your eyes advance
After your thoughts, straight back again to France.
[*Exit.*

SCENE I[3].

France. An English Court of Guard.

Enter FLUELLEN *and* GOWER.

Gow. Nay, that's right; but why wear you your leek to-day? Saint Davy's day is past.

Flu. There is occasions and causes why and wherefore in all things: I will tell you, as my friend, captain Gower; The rascally, scald, beggarly, lowsy,

as now *past*. I believe a line has been lost before "The emperor's," &c.—If we transpose the words *and omit*, we have a very unmetrical line, but better sense. "Omit the emperor's coming, —and all the occurrences which happened till Harry's return to France." Perhaps this was the author's meaning, even as the words stand. If so, the mark of parenthesis should be placed after the word *home*, and a comma after *them*. MALONE.

The embarrassment of this passage will be entirely removed by a very slight alteration, the omission of a single letter, and reading—

"The *emperor* coming in behalf of France,"

Instead of—*emperor's*. M. MASON.

Mr. Capell proposes the following insertion:

"To order peace between them: *But these now*
"*We pass in silence over;* and omit," &c. BOSWELL.

[3] Scene I.] This scene ought, in my opinion, to conclude the fourth Act, and be placed before the last Chorus. There is no English camp in this Act; the quarrel apparently happened before the return of the army to England, and not after so long an interval as the Chorus has supplied. JOHNSON.

Fluellen presently says, that he wore his leek in consequence of an affront he had received but the day before from Pistol. Their present quarrel has therefore no reference to that begun in the sixth scene of the third Act. STEEVENS.

pragging knave, Pistol,—which you and yourself, and all the 'orld, know to be no petter than a fellow, look you now, of no merits,—he is come to me, and prings me pread and salt yesterday, look you, and bid me eat my leek: it was in a place where I could not breed no contentions with him; but I will be so pold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires.

Enter PISTOL.

Gow. Why, here he comes, swelling like a turkey-cock.

Flu. 'Tis no matter for his swellings, nor his turkey-cocks.—Got pless you, ancient Pistol! you scurvy, lowsy knave, Got pless you!

Pist. Ha! art thou Bedlam? dost thou thirst, base Trojan,
To have me fold up Parca's fatal web[4]?
Hence! I am qualmish at the smell of leek.

Flu. I peseech you heartily, scurvy lowsy knave, at my desires, and my requests, and my petitions, to eat, look you, this leek; because, look you, you do not love it, nor your affections, and your appetites, and your digestions, does not agree with it, I would desire you to eat it.

Pist. Not for Cadwallader, and all his goats.

Flu. There is one goat for you. [*Strikes him.*] Will you be so goot, scald knave, as eat it?

Pist. Base Trojan, thou shalt die.

Flu. You say very true, scald knave, when Got's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [*Striking him again.*] You called me yesterday, mountain-squire; but I will make you to-day a

[4] To have me fold up, &c.] Dost thou desire to have me put thee to death? JOHNSON.

squire of low degree [5]. I pray you, fall to; if you can mock a leek, you can eat a leek.

Gow. Enough, captain; you have astonished him [6].

Flu. I say, I will make him eat some part of my leek, or I will peat his pate four days:—Pite, I pray you; it is goot for your green wound, and your ploody coxcomb.

Pist. Must I bite?

Flu. Yes, certainly; and out of doubt, and out of questions too, and ambiguities.

Pist. By this leek, I will most horribly revenge; I eat, and eke I swear— [7].

Flu. Eat, I pray you: Will you have some more sauce to your leek? there is not enough leek to swear by.

5 — squire of low degree.] That is, "I will bring thee to the ground." JOHNSON.

"The Squire of Low Degree" is the title of an old romance, enumerated, among other books, in A Letter concerning Queen Elizabeth's Entertainment at Kenelworth. STEEVENS.

This metrical romance, which was very popular among our countrymen in ancient times, was burlesqued by Chaucer, in his rhyme of Sir Thopas, and begins thus:

"It was a *squyre of lowe degre*,
"That loved the king's daughter of Hungré."

See Reliques of English Poetry, vol. iii. p. 30, 2d edition. PERCY.

6 — ASTONISHED him.] That is, you have stunned him with the blow. JOHNSON.

Rather, you have confounded him. M. MASON.

Dr. Johnson's explanation is the true one. So, in the second book of The Destruction of Troy: "Theseus smote again upon his enemy, which, &c.——and struck Theseus so fiercely with his sword—that he was *astonished* with the stroke." STEEVENS.

7 I eat, and EKE I swear —] The first folio has *eat*, for which the later editors have put—"I eat and swear." We should read, I suppose, in the frigid tumour of Pistol's dialect:

"I eat, and *eke* I swear." JOHNSON.

Thus also Pistol, in The Merry Wives of Windsor:

"And I to Ford shall *eke* unfold —." STEEVENS.

Perhaps—"I eat, and *eating* swear." HOLT WHITE.

Pist. Quiet thy cudgel; thou dost see, I eat.

Flu. Much goot do you, scald knave, heartily. Nay, 'pray you, throw none away; the skin is goot for your proken coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at them; that is all.

Pist. Good.

Flu. Ay, leeks is goot:—Hold you, there is a groat to heal your pate.

Pist. Me a groat!

Flu. Yes, verily, and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

Pist. I take thy groat, in earnest of revenge.

Flu. If I owe you any thing, I will pay you in cudgels; you shall be a woodmonger, and buy nothing of me but cudgels. God be wi' you, and keep you, and heal your pate. [*Exit.*

Pist. All hell shall stir for this.

Gow. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition,—begun upon an honourable respect, and worn as a memorable trophy of predeceased valour,—and dare not avouch in your deeds any of your words? I have seen you gleeking[8] and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and, henceforth, let a Welsh correction teach you a good English condition[9]. Fare ye well. [*Exit.*

[8] — gleeking —] i. e. scoffing, sneering. *Gleek* was a *game at cards*. So, in Greene's Tu Quoque, 1614: "Why *gleek*, that's your only game —."—"*Gleek* let it be; for I am persuaded I shall *gleek* some of you."

Again, in Tom Tyler and his Wife, 1661: "— I suddenly *gleek*, or men be aware." STEEVENS.

See vol. v. p. 253, n. 8. BOSWELL.

[9] — English CONDITION.] *Condition* is *temper, disposition of*

Pist. Doth fortune play the huswife [1] with me now?
News have I, that my Nell is dead [2] i'the spital
Of malady of France;
And there my rendezvous is quite cut off.
Old I do wax; and from my weary limbs
Honour is cudgell'd. Well, bawd will I turn,
And something lean to cutpurse of quick hand.
To England will I steal, and there I'll steal:
And patches will I get unto these scars,
And swear, I got them in the Gallia wars. [*Exit* [3].

mind. So, in The Merchant of Venice: "— if he have the *condition* of a saint, with the complexion of a devil." Steevens.

[1] Doth fortune play the HUSWIFE —] That is, the *jilt*. *Huswife* is here used in an ill sense. Johnson.

[2] News have I, that my Nell is dead, &c.] Old copy—*Doll*. Steevens.

We must read—" my *Nell* is dead." In a former scene Pistol says: " Nor shall my *Nell* keep lodgers." Malone.

Doll Tearsheet was so little the favourite of Pistol, that he offered her in contempt to Nym. Nor would her death have " cut off his rendezvous," that is, 'deprived him of a home.' Perhaps the poet forgot his plan.

In the quartos 1600 and 1608 the lines are read thus:

" Doth fortune playe the huswyfe with me now?
" Is honour cudgel'd from my warlike lines [loins]?
" Well, France farewell. News have I certainly
" That Doll is sick one [on] mallydie of France.
" The warres affordeth nought; home will I trug,
" Bawd will I turne, and use the slyte of hand;
" To England will I steal, and there I'll steal;
" And patches will I get unto these skarres,
" And I swear I gat them in the Gallia wars." Johnson.

[3] [*Exit.*] The comick scenes of The History of Henry the Fourth and Fifth are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure. Johnson.

SCENE II.

Troyes in Champagne [4]. An Apartment in the French King's Palace.

Enter, at one Door, King HENRY, *Bedford, Gloster, Exeter, Warwick, Westmoreland, and other Lords; at another the French King, Queen Isabel, the Princess Katharine, Lords, Ladies, &c. the Duke of Burgundy, and his Train.*

K. Hen. Peace to this meeting, wherefore we are met [5]!
Unto our brother France,—and to our sister,
Health and fair time of day:—joy and good wishes

[4] Troyes in Champagne.] Henry, some time before his marriage with Katharine, accompanied by his brothers, uncles, &c. had a conference with her, the French King and Queen, the Duke of Burgundy, &c. in a field near Melun, where two pavilions were erected for the royal families, and a third between them for the council to assemble in and deliberate on the articles of peace. "The Frenchmen, (says the Chronicle,) ditched, trenched, and paled their lodgings for fear of after-clappes; but the Englishmen had their parte of the field only *barred* and parted." But the treaty was then broken off. Some time afterwards they again met in St. Peter's church at Troyes in Champagne, where Katharine was affianced to Henry, and the articles of peace between France and England finally concluded.—Shakspeare, having mentioned, in the course of this scene, "a bar and royal interview," seems to have had the former place of meeting in his thoughts; the description of the field near Melun, in the Chronicle, somewhat corresponding to that of a bar or barriers. But the place of the present scene is certainly Troyes in Champagne. However, as St. Peter's Church would not admit of the French King and Queen, &c. retiring, and then appearing again on the scene, I have supposed, with the former editors, the interview to take place in a palace. Malone.

[5] Peace to this meeting, wherefore we are met!] Peace, for which we are here met, be to this meeting.

Here, after the chorus, the fifth Act seems naturally to begin. Johnson.

To our most fair and princely cousin Katharine;
And (as a branch and member of this royalty,
By whom this great assembly is contriv'd,)
We do salute you, duke of Burgundy;—
And, princes French, and peers, health to you all!

Fr. King. Right joyous are we to behold your face,
Most worthy brother England; fairly met:—
So are you, princes English, every one.

Q. Isa. So happy be the issue, brother England,
Of this good day, and of this gracious meeting,
As we are now glad to behold your eyes;
Your eyes, which hitherto have borne in them
Against the French, that met them in their bent,
The fatal balls of murdering basilisks [6]:
The venom of such looks, we fairly hope,
Have lost their quality; and that this day
Shall change all griefs, and quarrels, into love.

K. Hen. To cry amen to that, thus we appear.

Q. Isa. You English princes all, I do salute you.

Bur. My duty to you both, on equal love,
Great kings of France and England! That I have labour'd
With all my wits, my pains, and strong endeavours,
To bring your most imperial majesties
Unto this bar [7] and royal interview,
Your mightiness on both parts best can witness.
Since then my office hath so far prevail'd,
That face to face, and royal eye to eye,
You have congreeted; let it not disgrace me,

[6] The FATAL BALLS of murdering BASILISKS:] So, in The Winter's Tale:

"Make me not *sighted* like the *basilisk*."

It was anciently supposed that this serpent could destroy the object of its vengeance by merely looking at it. See Henry VI. Part II. Act III. Sc. II. STEEVENS.

A *basilisk* was also a *great gun*. See Johnson's Dict. in voce. BOSWELL.

[7] Unto this BAR—] To this *barrier*; to this place of congress. JOHNSON.

If I demand, before this royal view,
What rub, or what impediment, there is,
Why that the naked, poor, and mangled peace,
Dear nurse of arts, plenties, and joyful births,
Should not, in this best garden of the world,
Our fertile France, put up her lovely visage?
Alas! she hath from France too long been chas'd;
And all her husbandry doth lie on heaps,
Corrupting in its own fertility.
Her vine, the merry cheerer of the heart,
Unpruned dies [8]: her hedges even-pleached,
Like prisoners wildly over-grown with hair [9],

[8] Unpruned DIES:] We must read, *lies;* for neglect of pruning does not kill the vine, but causes it to ramify immoderately, and grow wild; by which the requisite nourishment is withdrawn from its fruit. WARBURTON.

This emendation is physically right, but poetically the vine may be well enough said to die, which ceases to bear fruit.
JOHNSON.

[9] —her hedges even-pleached,—
Like prisoners wildly over-grown with hair, &c.] This image of prisoners is oddly introduced. A "hedge even-pleached" is more properly imprisoned than when it luxuriates in unpruned exuberance. JOHNSON.

Johnson's criticism on this passage has no just foundation. The King compares the disorderly shoots of an unclipped hedge, to the hair and beard of a prisoner, which he has neglected to trim; a neglect natural to a person who lives alone, and in a dejected state of mind. M. MASON.

The learned commentator [Dr. Johnson] misapprehended, I believe, our author's sentiment. Hedges are pleached, that is, their long branches being cut off, are twisted and woven through the lower part of the hedge, in order to thicken and strengthen the fence. The following year, when the hedge shoots out, it is customary, in many places, to clip the shoots, so as to render them even. The Duke of Burgundy, therefore, among other instances of the neglect of husbandry, mentions this; that the hedges, which *were* even-pleached, for want of trimming, put forth irregular twigs; like prisoners, who in their confinement have neglected the use of the razor, and in consequence are wildly overgrown with hair. The hedge, in its cultivated state, when it is *even-pleached*, is compared to the prisoner: in its

Put forth disorder'd twigs; her fallow leas
The darnel, hemlock, and rank fumitory,
Doth root upon; while that the coulter [1] rusts,
That should deracinate [2] such savagery:
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet, and green clover,
Wanting the scythe, all [3] uncorrected, rank,
Conceives by idleness; and nothing teems,
But hateful docks, rough thistles, kecksies, burs,
Losing both beauty and utility.
And as our vineyards [4], fallows, meads, and hedges,
Defective in their natures [5], grow to wildness;
Even so our houses, and ourselves, and children,

"wild exuberance," it resembles the prisoner "overgrown with hair."

As a hedge, however, that is *even-pleached* or woven together, and one that is *clipt*, are alike reduced to an even surface, our author, with his usual licence, might have meant only by *even-pleached*, "our hedges which were heretofore *clipp'd* smooth and even."

The line "Like prisoners," &c. it should be observed, relates to the one which follows, and not to that which precedes it. The construction is, 'Her even-pleached hedges put forth disordered twigs, resembling persons in prison, whose faces are from neglect over-grown with hair.' MALONE.

[1] —coulter—] The ploughshare. See Johnson's Dict. in voce. REED.

[2] —deracinate—] To *deracinate* is to force up by the roots. So, in Troilus and Cressida:

"—— rend and *deracinate*
"The unity," &c. MALONE.

[3] —all—] Old copy, unmetrically—*withall*. STEEVENS.

[4] And AS our vineyards,] The old copy reads—And *all* our vineyards. The emendation was made by Mr. Roderick. MALONE.

[5] Defective in their NATURES,] *Nature* had been changed by some of the editors into *nurture*; but, as Mr. Upton observes, unnecessarily. "Sua deficiuntur natura." They were not defective in their *crescive* nature, for they grew to wildness; but they were defective in their proper and favourable nature, which was to bring forth food for man. STEEVENS.

Have lost, or do not learn, for want of time,
The sciences that should become our country;
But grow, like savages,—as soldiers will,
That nothing do but meditate on blood,—
To swearing, and stern looks, diffus'd attire [6],
And every thing that seems unnatural.
Which to reduce into our former favour [7],
You are assembled: and my speech entreats,
That I may know the let, why gentle peace
Should not expel these inconveniencies,
And bless us with her former qualities.

K. Hen. If, duke of Burgundy, you would the peace,
Whose want gives growth to the imperfections
Which you have cited, you must buy that peace
With full accord to all our just demands;
Whose tenours and particular effects
You have, enschedul'd briefly, in your hands.

Bur. The king hath heard them; to the which, as yet,
There is no answer made.

K. Hen. Well then, the peace,
Which you before so urg'd, lies in his answer.

Fr. King. I have but with a cursorary eye

[6] — DIFFUS'D attire,] *Diffus'd*, for *extravagant*. The military habit of those times was extremely so. Act III. Gower says, "And what a beard of the general's cut, and a *horrid suit of the camp*, will do amongst, &c. is wonderful to be thought on."
WARBURTON.

Diffus'd is so much used by our author for *wild*, *irregular*, and *strange*, that in The Merry Wives of Windsor, he applies it to a song supposed to be sung by fairies. JOHNSON.

So, in King Lear, vol. x. p. 48, n. 2:

"If that as well I other accents borrow,
"That can my speech *diffuse*——."

See note on this passage. STEEVENS.

[7] — former FAVOUR,] Former *appearance*. JOHNSON.

So, in Othello:

"—— nor should I know him,
"Were he in *favour* as in humour alter'd." STEEVENS.

O'er-glanc'd the articles: pleaseth your grace
To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will, suddenly,
Pass our accept, and peremptory answer [5].

K. Hen. Brother, we shall.—Go, uncle Exeter,—
And brother Clarence [9],—and you, brother Gloster,—
Warwick,—and Huntington,—go with the king:
And take with you free power, to ratify,

[8] — we will, suddenly,
Pass OUR accept, and peremptory answer.] As the French King desires more time to consider deliberately of the articles, 'tis odd and absurd for him to say absolutely, that he would accept them all. He certainly must mean, that he would at once *wave* and *decline* what he disliked, and consign to such as he approved of. Our author uses *pass* in this manner in other places; as in King John:

"But if you fondly *pass* our proffer'd love." WARBURTON.

The objection is founded, I apprehend, on a misconception of the word *accept*, which does not, I think, import that he would accept them all, but means *acceptation*. We will immediately, says he, deliver our *acceptation* of these articles,—the opinion which we shall form upon them, and our peremptory answer to each particular. Fuller, in his Worthies, 1660, uses *acception* for *acceptation*. See Sc. VII. of the preceding Act, p. 445, n. 5.

If any change were to be made, I would rather read,—"Pass *or except*," &c. i. e. *agree* to, or *except* against the articles, as I should either approve or dislike them. So, in a subsequent part of this scene:

"Nor this I have not, brother, so denied,
"But your request shall make me let *it pass*." MALONE.

"Pass *our* accept, and peremptory answer." i. e. we will pass our acceptance of what we approve, and we will pass a peremptory answer to the rest. Politeness might forbid his saying, we will pass a denial, but his own dignity required more time for deliberation. Besides, if we read pass *or* accept, is not *peremptory answer* superfluous, and plainly implied in the former words?

TOLLET.

[9] And brother CLARENCE,] Neither *Clarence* nor *Huntington*, whom the King here addresses, has been enumerated in the Dramatis Personæ, as neither of them speaks a word. Huntington was John Holland, Earl of Huntington, who afterwards married the widow of Edmond Mortimer, Earl of March.

MALONE.

Augment, or alter, as your wisdoms best
Shall see advantageable for our dignity,
Any thing in, or out of, our demands;
And we'll consign thereto.—Will you, fair sister,
Go with the princes, or stay here with us?

Q. Isa. Our gracious brother, I will go with them;
Haply, a woman's voice may do some good,
When articles, too nicely urg'd, be stood on.

K. Hen. Yet leave our cousin Katharine here with us;
She is our capital demand, compris'd
Within the fore-rank of our articles.

Q. Isa. She hath good leave.

[*Exeunt all but Henry, Katharine, and her Gentlewoman.*

K. Hen. Fair Katharine, and most fair[1]!
Will you vouchsafe to teach a soldier terms,
Such as will enter at a lady's ear,
And plead his love-suit to her gentle heart?

Kath. Your majesty shall mock at me; I cannot speak your England.

K. Hen. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?

Kath. Pardonnez moy, I cannot tell vat is—like me.

K. Hen. An angel is like you, Kate; and you are like an angel.

Kath. Que dit-il? que je suis semblable à les anges?

[1] Fair Katharine, and most fair!] Shakspeare might have taken the hint for this scene from the anonymous play of Henry V. so often quoted, where the King begins with greater bluntness, and with an exordium most truly English:

"How now, fair lady Katharine of France!
"What news?" Steevens.

Alice. Ouy, vrayment, (sauf vostre grace) ainsi dit il.

K. Hen. I said so, dear Katharine; and I must not blush to affirm it.

Kath. O bon Dieu! les langues des hommes sont pleines des tromperies.

K. Hen. What says she, fair one? that the tongues of men are full of deceits?

Alice. Ouy; dat de tongues of de mans is be full of deceits: dat is de princess [2].

K. Hen. The princess is the better English-woman. I' faith, Kate, my wooing is fit for thy understanding: I am glad, thou can'st speak no better English; for, if thou couldst, thou wouldst find me such a plain king [3], that thou would'st think, I had

[2] — dat is de princess.] Surely this should be—"Dat *says* de princess." This is in answer to the King, who asks, "What says she, fair one?" M. Mason.

I believe the old reading is the true one. By—"dat is the princess," the lady, in her broken English, means—'that is what the princess has said.' Perhaps, the speaker was desirous to exempt herself from suspicion of concurrence in a general censure on the sincerity of mankind. Steevens.

[3] — such a plain king,] I know not why Shakspeare now gives the king nearly such a character as he made him formerly ridicule in Percy. This military grossness and unskilfulness in all the softer arts does not suit very well with the gaieties of his youth, with the general knowledge ascribed to him at his accession, or with the contemptuous message sent him by the Dauphin, who represents him as fitter for a ball-room than the field, and tells him that he is not *to revel into duchies*, or win provinces *with a nimble galliard*. The truth is, that the poet's matter failed him in the fifth Act, and he was glad to fill it up with whatever he could get; and not even Shakspeare can write well without a proper subject. It is a vain endeavour for the most skilful hand to cultivate barrenness, or to paint upon vacuity. Johnson.

Our author, I believe, was led imperceptibly by the old play to give this representation of Henry, and meant probably, in this speech at least, not to oppose the *soldier* to the *lover*, but the plain, honest *Englishman*, to the less sincere and more talkative *Frenchman*. In the old King Henry V. quarto, 1598, the corresponding speech stands thus:

sold my farm to buy my crown. I know no ways to mince it in love, but directly to say—I love you: then, if you urge me further than to say—Do you in faith? I wear out my suit. Give me your answer; i' faith, do; and so clap hands and a bargain [4]: How say you, lady?

Kath. Sauf vostre honneur, me understand well.

K. Hen. Marry, if you would put me to verses, or to dance for your sake, Kate, why you undid me: for the one, I have neither words nor measure; and for the other, I have no strength in measure [5], yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or, if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher, and sit like a jack-an-apes, never off: but, before God, I cannot look greenly [6], nor gasp out

" *Hen.* Tush Kate, but tell me in plain terms,
" Canst thou love the king of England?
" *I* cannot do *as these countries* [perhaps *counties*, i. e. noblemen] *do*,
" That spend half their time in wooing:
" Tush, wench, *I am none such*;
" But wilt thou go over to England?"

The subsequent speech, however, " Marry, if you would put me to verses," &c. fully justifies Dr. Johnson's observation.

Malone.

[4] —and so CLAP hands, and a bargain :] See vol. xiv. p. 246, n. 8. Malone.

[5] —no strength in MEASURE,] i. e. in dancing. So, in As You Like It:

" I am for other than for dancing *measures*."

The word *measure*, signifying a stately dance so called, occurs in Much Ado About Nothing, King Henry VIII. and other plays of our author. Steevens.

[6] —look GREENLY,] i. e. like a young lover, aukwardly. The same adverb occurs in Hamlet:

" —— and we have done but *greenly*,
" In hugger-mugger to inter him—." Steevens.

* There are quotations that unfixed in End of P.

my eloquence, nor have I no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier[7]: If thou canst love me for this, take me: if not, to say to thee—that I shall die, is true; but—for thy love, by the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy[8]; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours,—they do always reason themselves out again. What! a speaker is but a prater; a rhyme is but a ballad. A good leg will fall[9]; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow: but a good heart, Kate, is the sun and moon; or, rather, the sun, and not the moon; for it shines bright, and never changes, but keeps his course truly. If thou would have such a one, take me: And take me,

7 I speak to thee plain soldier:] Similar phraseology has already occurred in King John, vol. xv. p. 251:

"He *speaks plain cannon*, fire, and bounce, and smoke."

STEEVENS.

8 — take a fellow of plain and UNCOINED constancy;] i. e. A constancy in the ingot, that hath suffered no alloy, as all coined metal has. WARBURTON.

I believe this explanation to be more ingenious than true; to *coin* is to *stamp* and to *counterfeit*. He uses it in both senses; *uncoined* constancy signifies *real* and *true* constancy, *unrefined* and *unadorned*. JOHNSON.

"Uncoined constancy," resembling a plain piece of metal that has not yet received any impression. Katharine was the first woman that Henry had ever loved. A. C.

9 — fall;] i. e. shrink, fall away. STEEVENS.

take a soldier; take a soldier, take a king: And what sayest thou then to my love? speak, my fair, and fairly, I pray thee.

Kath. Is it possible dat I should love the enemy of France[1]?

K. Hen. No; it is not possible, you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well, that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France, and you are mine.

Kath. I cannot tell vat is dat.

K. Hen. No, Kate? I will tell thee in French: which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. *Quand j'ay la possession de France, et quand vous avez le possession de moi,* (let me see, what then? Saint Dennis be my speed!)—*donc vostre est France, et vous estes mienne.* It is as easy for me, Kate, to conquer the kingdom, as to speak so much more French: I shall never move thee in French, unless it be to laugh at me.

Kath. Sauf vostre honneur, le François que vous parlez, est meilleur que l'Anglois lequel je parle.

K. Hen. No, 'faith, is't not, Kate: but thy speaking of my tongue, and I thine, most truly falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English? Canst thou love me?

Kath. I cannot tell.

K. Hen. Can any of your neighbours tell, Kate? I'll ask them. Come, I know, thou lovest me: and

[1] Is it possible dat I should love de enemy of France?] So, in the anonymous play of The Famous Victories of Henry the Fifth: "*Kate.* How should I love thee which is my father's enemie?" Steevens.

at night when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will, to her, dispraise those parts in me, that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou be'st mine, Kate, (as I have a saving faith within me, tells me,—thou shalt,) I get thee with scambling [2], and thou must therefore needs prove a good soldier-breeder: Shall not thou and I, between Saint Dennis and Saint George, compound a boy, half French, half English, that shall go to Constantinople [3], and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce?

Kath. I do not know dat.

K. Hen. No; 'tis hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part of such a boy; and, for my English moiety, take the word of a king and a bachelor. How answer you, *la plus belle Katharine du monde, mon tres chere et divine deesse?*

Kath. Your *majesté* 'ave *fausse* French enough to deceive de most *sage damoiselle* dat is *en France*.

K. Hen. Now, fye upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear, thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect [4]

[2] — with SCAMBLING,] i. e. *scrambling*. See Dr. Percy's note in the first scene of this play, p. 259, n. 9; and vol. vii. p. 134, n. 3. STEEVENS.

[3] — go to Constantinople,] Shakspeare has here committed an anachronism. The Turks were not possessed of Constantinople before the year 1453, when Henry V. had been dead thirty-one years. THEOBALD.

[4] — UNTEMPERING effect —] Certainly *untempting*. WARBURTON.

Untempering I believe to have been the poet's word. The

of my visage. Now beshrew my father's ambition! he was thinking of civil wars when he got me: therefore was I created with a stubborn outside, with an aspéct of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear: my comfort is, that old age, that ill layer-up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better; And therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an empress; take me by the hand, and say—Harry of England, I am thine: which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud—England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken musick; for thy voice is musick, and thy English broken: therefore, queen of all, Katharine, break thy mind to me in broken English, Wilt thou have me?

Kath. Dat is, as it shall please de *roy mon pere.*

K. Hen. Nay, it will please him well, Kate; it shall please him, Kate.

Kath. Den it shall also content me.

sense is, I conceive, 'that you love me, notwithstanding my face has no power to *temper*,' i. e. soften you to my purpose:

"——— nature made you
"To *temper* man—." *Otway.*

So again, in Titus Andronicus, which may, at least, be quoted as the work of an author contemporary with Shakspeare:

"And *temper* him with all the art I have."

Again, in King Henry IV. Part II.: "I have him already *tempering* between my thumb and finger—." Steevens.

K. Hen. Upon that I will kiss your hand, and I call you—my queen.

Kath. Laissez, mon seigneur, laissez, laissez: ma foy, je ne veux point que vous abbaissez vostre grandeur, en baisant la main d'une vostre indigne serviteure; excusez moy, je vous supplie, mon tres puissant seigneur.

K. Hen. Then I will kiss your lips, Kate.

Kath. Les dames, et damoiselles, pour estre baisées devant leur nopces, il n'est pas le coûtume de France.

K. Hen. Madam my interpreter, what says she?

Alice. Dat it is not be de fashion *pour les* ladies of France,—I cannot tell what is, *baiser, en* English.

K. Hen. To kiss.

Alice. Your majesty *entendre* bettre *que moy.*

K. Hen. It is not the fashion for the maids in France to kiss before they are married, would she say?

Alice. Ouy, vrayment.

K. Hen. O, Kate, nice customs curt'sy to great kings. Dear Kate, you and I cannot be confined within the weak list[5] of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stops the mouths of all find-faults; as I will do yours, for upholding the nice fashion of your country, in denying me a kiss: therefore, patiently, and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them, than in the tongues of the French council; and they should sooner persuade Harry of England, than a general petition of monarchs[6]. Here comes your father.

[5] — weak LIST —] i. e. slight barrier. So, in Othello:
"Confine yourself within a patient *list*." STEEVENS.

[6] — your lips,—should sooner persuade Harry of England, than a general petition of monarchs.] So, in the old anonymous

Enter the French King and Queen, BURGUNDY, BEDFORD, GLOSTER, EXETER, WESTMORELAND, *and other French and English Lords.*

BUR. God save your majesty! my royal cousin, teach you our princess English?

K. HEN. I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

BUR. Is she not apt?

K. HEN. Our tongue is rough, coz; and my condition is not smooth[7]: so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.

BUR. Pardon the frankness of my mirth[8], if I answer you for that. If you would conjure in her you must make a circle: if conjure up love in her in his true likeness, he must appear naked, and blind: Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to.

K. HEN. Yet they do wink, and yield; as love is blind, and enforces.

BUR. They are then excused, my lord, when they see not what they do.

K. HEN. Then, good my lord, teach your cousin to consent to winking.

Henry V.: "Tell thy father from me, that none in the world should sooner have persuaded me," &c. STEEVENS.

[7] — my CONDITION is not smooth:] *Condition* is *temper*. So, in King Henry IV. Part I. Act I. Sc. III.:

" ——— my *condition*,
" Which has been smooth as oil," &c.

See vol. xvi. p. 208, n. 7. STEEVENS.

[8] Pardon the frankness of my mirth,] We have here but a mean dialogue for princes; the merriment is very gross, and the sentiments are very worthless. JOHNSON.

Bur. I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes; and then they will endure handling, which before would not abide looking on.

K. Hen. This moral[9] ties me over to time, and a hot summer; and so I will catch the fly, your cousin, in the latter end, and she must be blind too.

Bur. As love is, my lord, before it loves.

K. Hen. It is so: and you may, some of you, thank love for my blindness; who cannot see many a fair French city, for one fair French maid that stands in my way.

Fr. King. Yes, my lord, you see them perspectively, the cities turned into a maid[1]; for they are all girdled with maiden walls, that war hath never entered[2].

K. Hen. Shall Kate be my wife?

Fr. King. So please you.

K. Hen. I am content; so the maiden cities you talk of, may wait on her: so the maid, that

9 This MORAL —] That is, the application of this fable. The *moral* being the application of a fable, our author calls any application a *moral*. JOHNSON.

So, in Much Ado About Nothing: "Benedictus! why Benedictus? you have some *moral* in this Benedictus?" See vol. vii. p. 100, n. 1. STEEVENS.

1 — you see them PERSPECTIVELY, the cities turned into a maid;] So, in Twelfth-Night, Act V. Sc. I.:

"A natural *perspective*, that is, and is not."

See Mr. Tollet's note on this passage, vol. xi. p. 495, n. 7. STEEVENS.

2 — they are all girdled with maiden walls, &c.] We have again the same allusion in The Rape of Lucrece:

"This moves in him more rage, and lesser pity,
"To make the breach, and enter this sweet *city*."

Again, in his Lover's Complaint:

"And long upon these terms I held my *city*,
"Till thus he 'gan to siege me." MALONE.

stood in the way of my wish, shall show me the way to my will.

Fr. King. We have consented to all terms of reason.

K. Hen. Is't so, my lords of England?

West. The king hath granted every article:
His daughter, first; and then, in sequel, all [3],
According to their firm proposed natures.

Exe. Only, he hath not yet subscribed this:—
Where your majesty demands,—That the king of France, having any occasion to write for matter of grant, shall name your highness in this form, and with this addition, in French,—*Notre tres cher filz Henry roy d'Angleterre, heretier de France;* and thus in Latin,—*Præclarissimus filius* [4] *noster Henricus, rex Angliæ, et hæres Franciæ.*

Fr. King. Nor this I have not, brother, so denied,
But your request shall make me let it pass.

K. Hen. I pray you then, in love and dear alliance,
Let that one article rank with the rest:

[3] — and THEN, in sequel, all,] *Then*, which is not in the old copy, was supplied, for the sake of the metre, by the editor of the second folio. MALONE.

[4] — Notre TRES CHER filz—and thus in Latin,—PRÆCLARISSIMUS filius —] What, is *tres cher*, in French, *Præclarissimus* in Latin? We should read—*præcarissimus*. WARBURTON.

"This is exceeding true," says Dr. Farmer, "but how came the blunder? It is a typographical one in Holinshed, which Shakspeare copied; but must indisputably have been corrected, had he been acquainted with the languages." STEEVENS.

In all the old historians that I have seen, as well as in Holinshed, I find this mistake; but in the preamble of the original treaty of Troyes, Henry is styled *Præcarissimus;* and in the 22d article the stipulation is, that he shall always be called, "in lingua Gallicana notre tres cher fils, &c. in lingua vero Latina hoc modo, noster *præcarissimus* filius Henricus," &c. See Rymer's Fœd. ix. 893. MALONE.

And, thereupon, give me your daughter.

Fr. King. Take her, fair son; and from her blood raise up
Issue to me: that the contending kingdoms
Of France and England, whose very shores look pale,
With envy of each other's happiness,
May cease their hatred; and this dear conjunction
Plant neighbourhood and christian-like accord
In their sweet bosoms, that never war advance
His bleeding sword 'twixt England and fair France.

All. Amen!

K. Hen. Now welcome, Kate:—and bear me witness all,
That here I kiss her as my sovereign queen.

[*Flourish.*

Q. Isa. God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
As man and wife, being two, are one in love,
So be there 'twixt your kingdoms such a spousal,
That never may ill office, or fell jealousy,
Which troubles oft the bed of blessed marriage,
Thrust in between the paction of these kingdoms[5],
To make divorce of their incorporate league;
That English may as French, French Englishmen,
Receive each other!—God speak this Amen!

All. Amen!

K. Hen. Prepare we for our marriage:—on which day[6],

[5] — the PACTION of these kingdoms,] The old folios have it—*the pation*, which makes me believe the author's word was *paction*; a word more proper on the occasion of a peace struck up. A passion of two kingdoms for one another is an odd expression. An amity and political harmony may be fixed betwixt two countries, and yet either people be far from having a passion for the other. THEOBALD.

[6] Prepare we, &c.] The quartos, 1600 and 1608, conclude with the following speech:

" *Hen.* Why then fair Katharine,
" Come, give me thy hand:

My lord of Burgundy, we'll take your oath,
And all the peers', for surety of our leagues.—
Then shall I swear to Kate, and you to me;
And may our oaths well kept and prosperous be!
[*Exeunt.*

Enter CHORUS.

Thus far, with rough, and all unable pen,
Our bending author [7] has pursu'd the story;
In little room confining mighty men,
Mangling by starts [8] the full course of their glory.
Small time, but, in that small, most greatly liv'd
This star of England: fortune made his sword;
By which the world's best garden [9] he achiev'd,
And of it left his son imperial lord.
Henry the sixth, in infant bands crown'd king
Of France and England, did this king succeed;
Whose state so many had the managing,
That they lost France, and made his England bleed:
Which oft our stage hath shown; and, for their sake,
In your fair minds let this acceptance take. [*Exit* [1].

"Our marriage will we present solemnize,
"And end our hatred by a bond of love.
"Then will I swear to Kate, and Kate to me,
"And may our vows once made, unbroken be."
STEEVENS.

[7] Our BENDING author —] By *bending*, our author meant *unequal to the weight of his subject, and bending beneath it;* or he may mean, as in Hamlet: "Here *stooping* to your clemency."
STEEVENS.

[8] Mangling by starts —] By touching only on select parts.
JOHNSON.

[9] the world's best GARDEN —] i. e. France. A similar distinction is bestowed, in The Taming of the Shrew, on Lombardy:
"The pleasant *garden* of great Italy." STEEVENS.

[1] This play has many scenes of high dignity, and many of easy merriment. The character of the King is well supported, except in his courtship, where he has neither the vivacity of Hal, nor

the grandeur of Henry. The humour of Pistol is very happily continued: his character has perhaps been the model of all the bullies that have yet appeared on the English stage.

The lines given to the Chorus have many admirers; but the truth is, that in them a little may be praised, and much must be forgiven; nor can it be easily discovered why the intelligence given by the Chorus is more necessary in this play than in many others where it is omitted. The great defect of this play is the emptiness and narrowness of the last Act, which a very little diligence might have easily avoided. JOHNSON.

The variations between the quarto and folio copies of this play are numerous and extensive; but, as Johnson has observed, it would be tedious to mention them, and tedious without much use. The earliest editions are evidently corrupted and imperfect, and bear no marks of being the author's first conceptions, which I have supposed may have been the case with the first copy of Romeo and Juliet, where I have for that reason exhibited the alterations in detail. Yet, as a few verbal differences have been pointed out by my predecessors, I have made a small addition to their number, where it might be questionable which reading deserved a preference. BOSWELL.

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Cowley 433. 466. 456.

Dryden 170. 436.

Gray 357. 383. 384.

most Skilful 107.

BSB Bayerische StaatsBibliothek

MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

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